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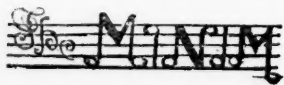




MR. HENRY SUNMAN, L.R.A.M.



THE February Number will contain Portraits and Biographies of Celebrated Musicians, a New Piece of Copyright Music, Articles on Counterpoint, Musical History, a Report of the Annual Conference of the Incorporated Society of Musicians, Academical News, &c.



COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

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## TALL V. SHORT.

WE have on several occasions called the attention of persons interested in musicians to a remarkable peculiarity first noticed by a very shrewd and observant man—the late Sir ROBERT STEWART, of Dublin. He was struck by the fact that nearly all the great musicians were men of small stature: not only those of modern, but also those of more ancient times. HANDEL, BACH, MOZART, BEETHOVEN, HAYDN, and SCHUBERT were all below the medium height, while MENDELSSOHN and CHOPIN did not exceed it.

The only tall musicians of whom history appears to speak were SPOHR, BERLIOZ, and perhaps MEYERBEER. In our own day, WAGNER, SCHUMANN, and GOUNOD were not tall; whilst LISZT could only be described as above the middle height. Amongst our native musicians, Sir A. C. MACKENZIE, Sir ARTHUR SULLIVAN, Sir JOHN STAINER, and Dr. E. J. HOPKINS are none of them tall; and the only well-known persons that we can at the moment recall who could be fairly so described are Dr. E. H. TURPIN, Dr. McNAUGHT, Signor FOLI, and Mr. NORMAN SALMOND: the actual palm for mere length, however, probably being due to Dr. ALAN GRAY, of Trinity College, Cambridge.

It would not, however, be difficult to show that many of the most distinguished workers in all forms of intellectual activities have been little men. ALEXANDER THE GREAT (!), the FIRST NAPOLEON, the DUKE OF WELLINGTON, NELSON, DAVID GARRICK, ISAAC NEWTON, CHARLES DARWIN, and many others were all small men, if not actually undersized. All this seems to point to the fact that the smaller the space into which any given force is concentrated, the more powerful is its energy.

This thought applies widely, and to none is more useful than to musicians.

J. W.

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Competition for George Mence Smith Scholarship for Vocalists. Last day for receiving entries 1st January.

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F. W. RENAUT, Secretary.

## January.

January, the first and coldest month of the year, derives its name from *Janus*, a deity represented by the Romans with two faces, because he was said to be acquainted with both past and future events. He was also said to be the God of Gates and Avenues, and in that character held a key in his right hand, and a rod in his left, to symbolise his opening and ruling the year.

Sometimes he bore the number 300 in one hand and 65 in the other—the number of days in the year.

At other times he was represented with four heads, and placed in a temple of four equal sides, with a door and three windows in each side, as emblems of the four seasons and the twelve months over which he presided.

## Editorial.

A Musical Supplement is given *gratis* with this month's *Minim*. It is a Gavotte in canon for two violins—Cheltonia—composed by Mr. H. J. Taylor, F.R.C.O. The pianoforte and violin parts may be had complete. It is published by Messrs. Swan & Co., 4, Berners Street, London, W.

## Mr. Henry Sunman, L.R.A.M.

Mr. Henry Sunman, like so many others among our best singers, is a native of Yorkshire; where, even when a boy, he attracted considerable attention at numerous concerts. In his early youth, in addition to being a Member of the famous Leeds Festival Choir and other kindred societies, he was an accomplished performer on several instruments, particularly the oboe and the euphonium, for playing which he was awarded many prizes at competitions in the North of England. From the Choir of Southwell Cathedral Mr. Sunman passed to that of Christ Church Cathedral, Oxford, in February, 1883, by special appointment of Dr. C. H. Lloyd, one of our best judges of musical merit.

Mr. Sunman studied singing during nearly three years with Herr Fogelberg, of whom he was Exhibition Pupil. In 1886 he was created Licentiate of the Royal Academy of Music, being highly complimented by his Examiners, Signor Randegger, Signor Fiori, and Mr. Cox.

At the consecration of Truro Cathedral, in 1886, Mr. Sunman was engaged to sing the bass solos at the Service of Praise; and in 1889 he accomplished the extraordinary feat of singing the solos in Barnett's "Building of the Ship" at a three hours' notice, and did it to the complete satisfaction of the public and of the Composer, who conducted the performance. At the Cheltenham Festival Concert, 1892, we find again Mr. Sunman securing another artistic success in Gounod's "Redemption," and again at the Cheltenham Festival of 1896, in Haydn's "Creation."

Among the most recent and the greatest successes of this accomplished singer has been his appearance at the Blenheim Palace festivities, where he had the honour of singing to Their Royal Highnesses the Prince and Princess of Wales and a brilliant company of some six hundred guests, at the magnificent reception given by the Duke and Duchess of Marlborough. Mr. Sunman was selected to create the parts of "Gabriel" and "Herod" in Mr. E. C. Essex's new Cantata, "The Birth of Christ," which was so efficiently performed for the first time at Deal, on the 10th of December, 1896.

Mr. Sunman's powerful voice, of which, as a true artiste, he has complete command, gained him uproarious and repeated applause from the large audience that filled the Oddfellows' Hall, in a performance which was excellent throughout.

Mr. Sunman, who still resides at Oxford, is a leading teacher of voice production and singing in that ancient city, where his genial nature and artistic merit have made him very popular.

### The Incorporated Society of Musicians.

The most important gathering of Musicians held during the year is now taking place at Cardiff, this being the Twelfth Annual Conference of this influential and useful Society. The arrangements during the week are most varied and interesting, and every effort has been made by the local Committee and Members of the South Wales Section to make the Conference as successful as those held previously in other centres. A large number of professional musicians and others interested in the work of the Society arrived in Cardiff on Monday, December 28th. The head quarters of the Society are at the Park Hotel. All the meetings and concerts take place in the Park Hall. The business of the week commenced on Tuesday,—the chairman being Mr. W. H. Cummings, Principal of the Guildhall School of Music. The Mayor of Cardiff (E. Bevan, Esq., J.P.) gave a reception and conversation in the large Park Hall, and a musical programme rendered by Members of the South Wales Section. Papers and addresses relating to musical matters, and excellent programmes of music were arranged for Wednesday and Thursday evenings. Organ Recitals are also included, one by Mr. G. G. Beale, Mus. Bac., in Llandaff Cathedral, and one by Mr. G. H. Cole, F.R.C.O., in the Parish Church of St. John. The General Annual Meeting (for Members only) takes place this day, January 1st, when Members will have an opportunity of joining in the important debates likely to take place. One is the discussion on the Benevolent Fund Scheme, which was introduced at the Edinburgh Conference last year, by Mr. J. A. Matthews, of Cheltenham, and adjourned from the General Meeting. The resolution stands thus:—"That the time has now arrived when a Benevolent Fund should be formed, according to the Clause in the Bye-Laws, for the whole of the Society, and that from the invested funds of the Society a sum of money shall be voted to form a nucleus for such Benevolent Fund." Another important resolution appears on the agenda, to be introduced by Dr. F. Koeller, of Belfast, for amending the Bye-Laws, so as to admit to the Society as Associates ladies and gentlemen who have Musical University Degrees, whether they are Professional Musicians or not. The banquet closes the Conference in the evening, when Mr. F. H. Cowen will preside. The arrangements of the Conference have been exceedingly well carried out under the guidance of the indefatigable Honorary Secretary, Mr. W. B. Broad, of Swansea. The musical programmes were arranged by Mesdames A. Morris, L.R.A.M., Righton-Trice, T. Ogilvie Powelson, Misses Berusen, G. Rogers, Messrs. T. E. Aylward, G. H. Cole, T. Davies, J. E. Deacon, W. Scott, and C. O. Thatcher. The general arrangements have been under the able

guidance of the Secretary of the Society, Mr. E. Chadfield, to whom the best thanks are due for the satisfactory results attained. We hope to give a general report of the Conference in the February *Minim*.

### Counterpoint Notes.

(No. II.)

BY J. E. GREEN, MUS.DOC., M.A.,  
*Vicar of Farmcot.*

The first article of the series of "Counterpoint Notes" sought to indicate the general principles upon which an intelligent study of Counterpoint should be conducted. For further information the student is advised to study the part-writing in J. S. Bach's 48 Fugues, and to note how that master observes or derelicts the usual rules stated in Counterpoint Text Books.

We shall now briefly deal with the ordinary laws of part-writing, common, in some degree, to all the species of counterpoint, and which connect it with the practical study of harmony. We must first observe the bearing that harmony has on the art of part-writing. Harmony, considered scientifically, does not include the study of counterpoint, though counterpoint pre-supposes certain harmonies or combination of notes derived from a given note, which is the root or generator of them. The laws of part-writing here to be enunciated are based upon the strict style of counterpoint, but with a view to those modifications which the modern system of harmony has made upon the older limitations. The technical meaning of "a harmony" is a series of notes commonly called a chord (*i.e.* a concord or discord), in reference to a root, and most composers systematically write a certain number of harmonies in each bar. Concordant harmonies produce a sensation of rest, and discordant ones that of unrest, upon the hearers. The latter, therefore, require to be followed by or resolved upon the former. Part-writing is the means by which a series of harmonies is intelligibly conveyed both to performer and listener, and, therefore, we must shortly capitulate how discords and concords interfere with the progression of parts and the construction of melody.

Discords are either (1) prepared, (2) unprepared, or (3) fundamental. (1) Prepared discords are concordant notes of one harmony, continued into and retained against a subsequent harmony, with which they dissonate. They are resolved either on concordant notes of that harmony as suspensions in the fourth species of counterpoint, or on notes belonging to a subsequent harmonic root, according to the rules of other species of counterpoint. (2) Unprepared discords are passing notes moving

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while the same harmony is sustained by other parts, against which they may be concordant or discordant, according to the laws regulating the second and third species of counterpoint. They must proceed by conjunct motion to their resolution, even though they may, by modern license, be approached by disjunct movement. (3) Fundamental discords are the dissonant overtones, or series of notes, derived from a certain root or generator, according to the laws of nature, and explained by science. They may be resolved either while the same harmony continues like passing notes or suspensions, or else upon a subsequent harmony; and they do not need any preparation by being sounded as concordant elements in a previous harmony. Now it will be understood that the presence of discords not only very much limits the progression of parts, but also restricts the construction of any melody that is intended to be a subject for a Fugue or imitation. The manipulation of discords comes under the rules regulating the different species of counterpoint. The second inversion of the common chord (a concord), containing as it does the interval of a fourth from the bass, will be regarded as a discord though it is properly a concord.

Part-writing is not only conditioned by the oscillation between concord and discord, but it also includes three other details. (1) Melodic progression or terms relating to the construction of each part or melody. (2) Harmonic progression, or laws regulating the movement of parts amongst themselves. (3) Rhythmic progression, or rules binding the succession and relation of concords and discords with each other in respect of their roots.

In the modern style of counterpoint, the above three classes of discords are combined, and their combination tends to obscure and confuse the ancient laws of that art in their relation to the progression of melodies, whether independent or combined, and of roots. Modern counterpoint permits (1) the approach of passing notes (*i.e.* unprepared discords) by disjunct movement; and (2) the resolution of unprepared and fundamental discords, according to the laws for the resolution of prepared discords which comes under the fourth species of counterpoint. This license presents to the eye the appearance of unprepared suspensions, and also of a passing note being made the preparation for a suspension.

Now, the three classes of discords above mentioned, when expressed in terms of the three departments of part-writing, seem to be the foundations of musical study. They contain a critical apparatus, comprehensive enough to explain and harmonise the simplicity of Tallis, the developments of Purcell, the ingenuity of J. S. Bach, the grand solidity of S. S. Wesley, and even the last modern

rhapsody, native or foreign. Previous attempts in this direction were confined to a study of the combined (or fifth) species of counterpoint, which was supposed to explain the irregularities of musical grammar; and the study of harmony was further needed to account for discords and their resolutions, which were considered to be outside the scope of counterpoint. While this system of exegesis obtained it was not to be wondered at that counterpoint came to be regarded as obsolete and superseded by the enlarged scope of modern harmony. Professor Sir G. A. Macfarren indicated the lines upon which a reconciliation between the rules of counterpoint and the discovery of the natural principles of harmony—and the phraseology that springs from it are based—might be hoped for. It is the purpose of these "Counterpoint Notes" to further ventilate the question, and to show how the scientific developments of harmony have affected the ancient laws of part-writing, and to incorporate the present harmonic system within the limits of the study of counterpoint, and thereby to give the musical student, at first sight, a clear and perspicacious idea of the art, which conveys to the hearer the musical poetry of nature, and, at the same time, to arrange the rules of the grammar of music in such a manner that they may be compendious.

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### Some "Don'ts" for Piano Players.

By GEORGE COPLAND.

Don't have the piano stool too high or too low. The elbows should be just above the level of the keyboard.

Don't drop the wrists below the level of the back of the hand.

Don't forget to keep the fingers nicely curved.

Don't stiffen the muscles of the wrists and arms. To do so, not only tires the hand and arm, but makes the playing "hard" and "unsympathetic."

Don't use the arm and hand as a sort of hammer to thump the keys. Power must come from the fingers and wrists.

Don't turn the elbows outward when passing the fingers over the thumb, or the thumb under the fingers. It is not only an ugly habit, but prevents the thumb from acquiring suppleness.

Don't forget to keep the fingers as motionless as possible over the keys till they are wanted.

Don't forget that in scale and finger exercise playing one finger should leave its key at the exact moment the next finger strikes its note.

Don't forget that slow scales and finger exercises are most beneficial, as the movements of



the fingers can then be closely watched and faults be easily detected. Very slow practice is far too much neglected. Get a piece note perfect first, speed can come afterwards.

Don't slur over difficult passages. Play such passages over very slowly, each hand separately, if necessary, till correct.

Don't forget to hold down notes their exact time, even though the sound be not sustained. A course of organ lessons greatly improves legato playing on the piano, and shows up any weakness in the matter of sustained notes.

Don't play the notes of a chord "arpeggio" fashion, unless they are intended to be so played. Play good firm chords, and let the right and left hands strike their notes at exactly the same moment, not one after the other.

Don't be too fond of using the "loud pedal." It is sometimes used to hide a multitude of faults.

Don't forget that an hour's, or even half an hour's, daily and conscientious practice is of more value than a practice of two or three hours at irregular intervals, or when you feel inclined for it.

Don't forget that it is a good plan to portion out each practice thus:—Scales, finger exercises, and a study; study of a new piece or a page of it; reading at sight; playing over some piece or pieces already learned.

Don't forget that different grades of tone are possible on the piano, without the use of the pedals.

Don't forget Schumann's advice—"Always play as if a master were listening."

Don't go to a teacher because he or she gives cheap lessons. A cheap lesson may not be a good one, though a good lesson may be a cheap one. Go to as good a teacher as you can afford.

Don't think that a teacher finds fault for the sake of doing so.

Don't attempt to play a piece beyond your power when asked to play for the sake of "showing off." You may "show off" in a different manner from that intended. A simpler piece well played gives infinitely more pleasure than a more difficult piece stumbled through.

Don't forget, when attempting to play a piece at sight, to look it through before you begin, as a difficult passage, or page, may suddenly confront you and cause some embarrassment.

Don't play, when accompanying a song, as if you were trying to drown the singer's voice. A good accompanist never obtrudes his accompaniment, but listens to the singer and plays accordingly, and suits himself to any little variations the singer makes in the matter of time for effect, &c.

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## The Royal College of Music

(Incorporated by Royal Charter, 1883),

PRINCE CONSORT ROAD, SOUTH KENSINGTON,  
LONDON, S.W.

President—H.R.H. THE PRINCE OF WALES, K.G.

Director—

C. HUBERT H. PARRY, Esq., D.C.L., M.A., Mus. Doc.

Hon. Secretary—CHARLES MORLEY, Esq., M.P.

Next Term begins January 7th.

Twelve FREE OPEN SCHOLARSHIPS will be competed for in February, 1897. Last day for entering January 4th.

Examination for Associate of the Royal College of Music (A.R.C.M.), April, 1897. Last day for entering March 10th.

Syllabus and Official Entry Forms may be obtained at the College.

FRANK POWNALL, Registrar.

## The Organ.

Now the great organ sounds,  
Tremulous—while underneath (as the hid footholds of the earth.

On which arising, rest, and leaping forth, depend,  
All shapes of beauty, grace, and strength; all hues we know.

Green blades of grass, and warbling birds—children that gambol and play—the clouds of heaven above).

The strong base stands, and its pulsations intermit not.

Bathing, supporting, merging all the rest—maternity of all the rest;

And with it every instrument in multitudes.

The players playing—all the world's musicians.

The solemn hymns and masses, rousing adoration,

All passionate heart-chants, sorrowful appeals,

The measureless sweet vocalists of ages;

And for their solvent setting, earth's own diapason,

Of winds and words and mighty ocean waves;

A new composite orchestra—binder of years and climes—tenfold renewer.

As of the far-back days the poets tell. The paradise.

The straying thence, the separation long, but now the wandering done.

The journey done; the journeyman come home,

And man and art, with nature fused again.

—W. WHITMAN.

## Aristocrats on the Stage.

The favourable recognition of late years accorded to the dramatic profession, as evinced by the knighthood conferred on Sir Henry Irving and other distinctions granted to leading Continental actors, has led to a great influx of noble

and titled personages. Indeed, it is publicly stated that the young Earl of Rosslyn will shortly be added to their number.

But though he will be the first Member of the House of Lords to go on to the Stage, he will by no means be the first titled personage to do so, either here or on the Continent. For, without reckoning such men as Viscount Hinton or Lord Sholto Douglas, the number is already fairly large.

For instance, the Hon. Roger Molyneux, a younger brother of the Earl of Sefton, has achieved considerable success under the name of "Reginald Martin."

Then, too, there are the Hon. Cosmo Gordon-Lennox, a nephew of the Duke of Richmond; and Lord Londonderry's cousin, Francis Vane-Tempest, the grandson of the fourth Marquis.

In Spain, the young Marquis of Fontana, a very "grandee of grandees," has taken to the boards, and, it is said, will shortly marry La Guerrerra, the leading Spanish *tragedienne*.

As to Italy, was there not the famous Mario, Marquis of Candia? while in Russia, Germany, and Austria scores of titled personages are to be seen upon the stage, some of them even descending as low as the mere "super." Indeed, there has actually been a reigning prince who has earned his daily bread as an actor. True, it was prior to his accession to the Throne, if Throne it can be called, he being the father and predecessor of the present Ruler of Monaco.

Of course, there are any number of titled amateur actors, among whom may be mentioned the young Duke of Manchester, who is stated to have enrolled himself in an amateur company at Eastbourne, which travels about giving public performances in behalf of charity.

It is also recorded that the late Duke of Albany on one occasion impersonated a woman in a public theatrical performance which was given for the sake of charity near Oxford.—*Cassell's Saturday Journal*.

### Academical.

#### ROYAL ACADEMY OF MUSIC.

The competition for the Sainton Dolby Prize took place on December 12th. The examiners were Mr. Barton McGuckin, Miss Margaret Hoare, and Madame A. E. Mudie-Bolingbroke in the chair, and the prize was awarded to Gertrude Bevan. The examiners highly commended Ada Kempton and commended Annie Stanyon. Miss Bevan is a native of London.

The competition for the Heathcote Long Prize also took place the same day. The examiners were Messrs. Ernest Fowles, Richard H. Walthen, and A. Heathcote Long (Chairman), and the Prize was

awarded to Joseph C. Holbrook. The examiners commended Cuthbert Whitmore. Mr. Holbrook is a native of London.

The competition for the Rutson Memorial Prizes for sopranos and tenors took place on December 14th. The examiners were Miss Charlotte Thudichum and Mr. Barton McGuckin (chairman), and the Prizes were awarded to Alice Crawley (Lilian Coomber and Sarah A. Gomersall being highly commended) and Gwilym Richards. Miss Crawley is a native of Semington, Wiltshire, and Mr. Richards, of Newport, Mon.

The competition for the Bonamy Dobree Prize also took place the same day. The examiners were Messrs. Henry Bramsen, C. H. Allen Gill and Hans Brousil (chairman), and the Prize was awarded to Dezsö Kordy, a native of Arad, Hungary. The examiners highly commended Janet S. Aldis.

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#### THE GEORGE MENCE SMITH SCHOLARSHIP.

Founded in 1896, by bequest of the late Mr. George Mence Smith. Candidates must not be nor ever have been Students at the Royal Academy of Music, and must be, in the case of males, under the age of 23, and in the case of females, under the age of 21 years on the date of the examination. The value of the Scholarship is about £25 per annum. The Scholarship is tenable for two years, and is awarded to that candidate who exhibits the best voice in conjunction with musical aptitude. Last day for receiving entries is 1st January, 1897.

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#### ROYAL COLLEGE OF MUSIC.

On the morning of December 12, the pupils of the Royal College of Music gave a performance of Verdi's "Falstaff," at the Lyceum Theatre. It was a bold venture, which was attended with complete success. Especially excellent was the playing of the orchestra, under Dr. Stanford. The scene of the revels in the forest went with the greatest spirit, and all the performers seemed to enjoy it. For a wonder, most people stayed to hear the wonderful final fugue, which they usually miss, losing thereby one of the gems of the whole—one might almost say one of the finest passages in any modern opera. Many of the individual performers showed great promise, some even more than promise. The best was Miss Muriel Foster, as Dame Quickly, who is not only an actress with distinct humour, but an excellent singer. Miss Agnes Nicholls, as Anne Ford, sang the beautiful invocation to the sprites in the last scene with much charm, and Miss Morfydd Williams and Miss Eleanor Jones were also successful. Mr. J. Mansel Lewis, who was Falstaff, deserves great praise for his

work, and should develop into a valuable artist. Mr. Emlyn Davies made a great effect in Ford's address to jealousy. Mr. Fritz B. Hart and Mr. Harry Dearth, as Bardolph and Pistol respectively, supplied a good deal of amusing low comedy. The stage management was excellent, and great credit is due to Mr. Richard Temple for the smoothness and brightness of the whole performance.

At a concert given at the Royal College of Music on Wednesday, December 2nd, Miss Agnes Nicholls' beautiful voice was heard to advantage in Liza Lehmann's "Titania's Cradle Song" and Schubert's "Ungeduld," both of which were sung in a style that reflects the highest credit on her teachers.

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#### TRINITY COLLEGE, LONDON.

Distributions of certificates and prizes have taken place at Southend, on November 20th, when Mr. Brighten presided, and Dr. Deeping and Mr. Baylis (local secretary) were among the speakers; at Folkstone, on November 27th, Lady Katherine Eustace making the presentations, the Rev. C. J. Ridsdale, Mr. F. E. Fletcher, F.R.C.O. (local secretary), and other gentlemen being present and addressing the meeting; and Dover, on November 28th, Dr. E. F. Astley, J.P. (local chairman), presiding, and with the local secretary, Mr. H. J. Taylor, F.R.C.O., etc., speaking on the local work done.

The Sir Michael Costa Prize of ten guineas and a gold medal, awarded by the College for the best quintet for pianoforte, oboe, clarinet, bassoon, and horn, has just been awarded, on the adjudication of Sir Herbert Oakeley, to Mr. Albert W. Ketelbey, L.T.C.L. The adjudicator highly commends the unsuccessful competitor who sends a quintet under the motto "In cruce spes mea."

#### THE

### West London Conservatoire of Music, 75, THE GROVE, HAMMERSMITH, W.

**Patrons**—Sir LIONEL DARELL, Bart., C. J. MONK, M.P., F. H. COWEN, C. LEE WILLIAMS, HUGH BLAIR, and G. ROBERTSON SINCLAIR, Esqrs., Mrs. ELLICOTT, and Mrs. S. E. PHILLIPS.

**Visitor**—Sir ARTHUR SULLIVAN. **President**—Miss HILDA WILSON. **Vice-President**—WATKIN MILLS, Esq.

**Professors**—Mrs. Mary Davies, Mrs. Hutchinson, Madame Frickerhaus, Madame Annie Marriott, Misses Margaret Hoare and Agnes Wilson, Messrs. Johannes Wolff, W. H. Brereton, Bantock Pierpoint, Charles Fry, Franklin Clive, C. A. Connock, Wilfrid Bendall, W. H. Eayres, R. B. Addison, Septimus Webbe, Ernest Kiver, W. C. Hann, W. Stroud Wilson, Bernhard Carrodus, G. R. Betjemann, E. A. Carrodus, and others.

**Directors of Studies**—Miss Agnes Wilson and W. Stroud Wilson, Esq.

For further particulars, address Secretary.

### "Nil Desperandum."

#### A STORY.

It was the afternoon of a day in November. Timothy Slugden was sitting in his room at apartments let out by Mrs. Shrimper, at Mugwood-on-Slosh, bemoaning the country life to which he was doomed. True, this was a place of ten thousand souls, but what were they to Timothy? In this comparatively large parish only a few of the well-to-do farmers' children, and those of the Squire, would patronise Tim by taking their singing and piano lessons from him.

As we have before stated, Tim was brooding over his condition when his friend, John Snooks, the Squire's son, happened to drop in. "How are you old fellow, glad to see you. By the by I have good news for you. Have you seen the advertisement in this paper offering a prize for the best 'Cantata,' the selected composition to be performed in public. Here's the paper."—Tim looked. Yes, there it was; £100 for the best "Cantata," offered by Juggins and Co.

Tim was heartily sick of his position, the number of his pupils having much decreased, rumour said partly to the bicycle craze, and also to Tim's demonstrative style in teaching—for Tim suffered with the liver, and was impatient—and, in addition, he had that day received a letter from the next door neighbour, threatening him with proceedings if he persisted in that trombone playing and piano pounding (Tim was leader and conductor of the Parish Band); also another from a farmer's son, stating his intention of discontinuing his singing lessons, as he was going to seek his fortune in Australia. "I wish I was going too," parenthetically uttered Tim. These letters—coupled with the fact that Tim had been in Mugwood-on-Slosh for three long years, and was not used to country life, he having been educated in a West of London school, his father, Captain Slugden, informing Tim on leaving that he must rely on his own endeavours, and those endeavours not being by any means satisfactory—made the acceptable news brought by John Snooks all the more welcome.

We omit the interesting conversation which followed. Suffice it to say Tim's abilities as a musical composer being of a high order, he composed, at considerable pains, an elaborate Cantata, the subject of which was "Ode to Julius Cæsar," which he hoped would result in a turning to the tide of fortune for him. After carefully sealing the copy, and sending it by registered post to Messrs. Juggins and Co., Tim felt that he had made a bold dash for popularity,

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## Academical.

### ROYAL ACADEMY OF MUSIC.

The competition for the Robert Cocks and Co. prize took place on December 17. The examiners were Miss Grace M. W. Henshaw, Miss Amy Elsie Horrocks and Richard Rickard, Esq. (Chairman), and the prize was awarded to Vera Margolies. The examiners highly commended Florence Dawes and Elsie E. Horne. Miss Margolies is a native of St. Petersburg.

The following competitions took place here on December 19th:—

The Hine Exhibition (for composers) was awarded to Aldo Antonietti (a native of Italy), Bertha Z. Joseph being highly commended. The examiners were Messrs. Gerard F. Cobb, Henry Gadsby, and Arthur E. Godfrey.

The Potter Exhibition (for pianists) was awarded to Gertrude Peppercorn (a native of West Horsley, Surrey). The examiners were Messrs. Carlo Albanesi, Fritz Hartvigson and Frederick Westlake (chairman).

The Westmorland Scholarship (for vocalists) was awarded to Robert Radford (a native of Nottingham). The examiners were Messrs. Francis Korbay, Arthur Thompson, and Arthur L. Oswald (chairman).

### THE ROYAL COLLEGE OF MUSIC.

At the terminal examination held at this College, the Council Exhibitions were awarded as follows:—Hilda Foster (singing), £7 10s; Edward Mason (violin), £7 10s.; Marjorie Richardson (piano), £7 10s.; Louisa C. Gibson (singing), £7 10s.; Katherine Kips (singing), £10; and Louisa C. Jones (violin), £15. A competition also took place for the Erard Exhibitions for piano and harp, the gift of Daniel Mayer, Esq., and resulted as follows: piano, Alfred R. Cripps; harp, Edwardine Wilson.

### TRINITY COLLEGE, LONDON.

On Wednesday, December 16th, Mr. L. Duloup (professor) gave a violin recital. Max Bruch's concerto in G minor opened the programme, and was finely rendered. Mr. Duloup has good technique and sound method, and brings to all his interpretations, earnestness of purpose and evidence of careful study. Corelli's "La Folie" at his hands received the simple yet dignified treatment the subject required. Wieniawski's "Airs Russes" obtained deserved marks of approval, and, in response, another number by the same composer was substituted. Songs were given by Miss Ambrose (scholar), a young lady with a rich contralto voice of promise. Mr. Frederick Peachey presided at the piano.

## THE VIRGIL SCHOOL.

A course of lessons will be given, during the Christmas Holiday Session, to teachers, at the Clavier Hall, Hanover Square, commencing on Monday next. These classes are very popular with teachers, and they are specially designed for them.

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## INCORPORATED SOCIETY OF MUSICIANS.

### CHELTENHAM PASS LIST.

We give below a list of the Candidates who were awarded Certificates at the Examination recently held by the above Society in Cheltenham. The Examiners were Dr. C. J. Frost, Mus. Doc. Cantab., F.R.C.O., of London, and Mr. T. Westlake Morgan, of Bangor Cathedral:—

### PIANOFORTE.

#### *Advanced Grade.—Pass.*

Nott, Nellie M. (Mr. J. A. Matthews, I.S.M.), Cheltenham School of Music (Mr. J. A. Matthews).

#### *Intermediate Grade.—Pass.*

French, Fanny M. (Mr. E. A. Dicks, F.R.C.O., I.S.M.); Millyard, Mary R. (Miss G. Young), Eckington House (Miss Chambers); Vibert, Ethel M. G. (Mr. E. A. Dicks, F.R.C.O., I.S.M.), The Hall (Miss C. Whittard); Warne, Florence (Mr. F. N. Baxter, F.R.C.O.).

#### *Elementary Grade.—Pass.*

Gladling, Frances W. (Miss Tabram, L.R.A.M., I.S.M.), Ryeford Hall, Stonehouse (Misses Kimmin).

#### *Preliminary Grade.—Pass.*

Taylor Gladys (Miss Taylor).

### VIOLIN.

#### *Intermediate Grade.—Pass.*

Stephens, Charles D. (Mr. E. G. Woodward).

### ORGAN.

#### *Advanced Grade.—Pass.*

Evans, Harry F. (Mr. S. R. Wingate).

—:O:—

CURIOUS CONCERT RECEIPTS.—While once making a professional tour round the world, Madame Trebelli agreed to sing at a concert, at the Society Islands, for a third of the evening's receipts. She was rather surprised, though not displeased, with her share. When counted over, it consisted of twenty pigs, forty turkeys, ninety-five chickens, three thousand cocoa-nuts, and an immense quantity of bananas, oranges, and lemons.



**LIEUTENANT DAN GODFREY'S SUCCESSOR.—**

Mr. Albert Williams, who took the degree of Bachelor of Music at Oxford in 1891, and has for four years been bandmaster of the Royal Marine Artillery at Portsmouth, has accepted the bandmastership of the Grenadier Guards in succession to Lieutenant Dan Godfrey, and will take up his new appointment immediately. Mr. Williams was formerly leader of the 10th Hussars' band, during the time the late Duke of Clarence was an officer of the regiment, and has been conductor of the Portsmouth Philharmonic Society since 1893.

**Bath.**

Mr. C. Herbert Morris (Organist of St. David's Cathedral) gave two Organ Recitals in St. Andrew's Church on November 25th. The programmes were varied and well chosen, including works ranging from Bach to Salomé and Wesley.

**Bristol.**

Miss Marie Gane, L.R.A.M., gave an excellent Concert on December 14th, in aid of Cotham Wesleyan Church, recently destroyed by fire. The programme was varied and gave great pleasure. Miss Marie Gane, Mr. E. T. Morgan, Mr. Montague Worlock, and Miss Agnes Deaves were the principal vocalists. Mr. Theo. Carrington (violin) and Mr. Percy Lewis (cello) were instrumental soloists. An excellent Glee Party contributed some popular pieces, under the able direction of Mr. John Barrett. Mr. Alfred Beard was Organist, and Mr. Brockbank Young presided at the piano.

**Cardiff.**

The first Concert of the Season was given by the Cardiff Musical Society on November 25th, when Berlioz's "Faust" was given, under Mr. E. T. Aylward's bâton. The soloists were Miss L. Tree, Mr. Whitney Mockridge, Mr. G. A. Holmes and Mr. W. Llewellyn. The performance was in every respect a success, and the attendance good.

**Deal.**

A concert was given by the Deal and Walmer Choral Society, on December 10th, with great success. A new Cantata, "The Birth of Christ," composed by Mr. E. C. Essex, was produced under the direction of Mr. T. Troman, Mus. Bac. The soloists were Miss Nora Bruckshaw, Madame Marie Hooton, and Mr. Henry Sunman. Mr. C. M. McGann was leader of the band, which included several members of the Royal Marines band. A pleasing selection formed the second part, in which the principals were very successful and warmly applauded.

**Dover.**

The Dover Choral Union gave a very successful Jubilee performance of Mendelssohn's "Elijah" on the 2nd December, under the conductorship of Mr. H. J. Taylor, F.R.C.O. There was a very large attendance. The Principals were Miss Emily Davies, Miss Hannah Jones, Mr. Dudley Buck, and Mr. William Llewellyn, each giving great satisfaction by their artistic singing.

The "wind" was supplied by the Royal Engineers' Band at Chatham, and the Leader of the Orchestra was Mr. E. W. Barclay.

The whole performance was marked by its excellence and finish, the fine singing of the Chorus, in particular, being, perhaps, the chief feature.

**Gloucester.**

Mr. A. Herbert Brewer, of Tonbridge College, has been appointed Organist of the Cathedral in succession to Mr. C. Lee Williams, who has resigned.

**Ilfracombe.**

The Choral Society gave an excellent performance of Van Brees' Cantata, "St. Cecilia's Day," on November 17th, with a miscellaneous selection. The principals were Miss Susan Harhy (of the Cheltenham Festivals) and Mr. Kevern Batten, L.R.A.M. The band and chorus numbered 140 performers, and were conducted by Mr. J. T. Gardner. Miss Susan Harhy sang the solos with great effect, and in the second part a new song "Zingarella," the composition of Mr. J. T. Gardner, and Bishop's "Tell me my heart," both with orchestral accompaniment. Mr. Kevern Batten sang with good taste "Honour and Arms" and "The Devout Lover" (*M. V. White*). The concert was a decided success.

**Leamington.**

The Musical Union gave the sixth annual performance of "The Messiah" on December 14th, in the Winter Hall. The principals were Miss Lilian Foote, Miss Florence Bulleid, Mr. Lawrence Friar (of St. Paul's Cathedral), and Mr. Henry Sunman. The Oratorio was considerably shortened, and the performance gave great pleasure to a large audience. Messrs. F. A. Ward and J. C. Rees were the principal violinists, and Mr. H. A. Heden was conductor.

**London.**

Professot J. F. Bridge, who visited Rochester last month to conduct the local Choral Society's annual Christmas performance of "The Messiah," was the recipient of a gratifying presentation. The gift consisted of an Illuminated Address, framed in

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solid oak, with carved shields of the various Cathedrals and representative musical institutions with which he has been or is connected. It was signed by the Mayor of Rochester and Dean Hole on behalf of the citizens. By a happy thought of the artist, sketches of Westminster Bridge and Rochester Bridge were embodied in the design in playful allusion to the Professor's name, as well as to the fact that he is a native of Rochester and connected with Westminster Abbey.

### Oxford.

An excellent Concert was given on December 1st at the Constitution Hall, for the benefit of Mr. J. Wright, principal Tenor at the Cathedral, who is lying dangerously ill. Many local musicians gave their services, and twenty lay-clerks from the various Colleges sang a selection of glees and part-songs. It is hoped that about £50 will be cleared.

A LIVELY SCENE.—One of the Undergraduates of Christ Church, Oxford, wrote a very satirical article on the Dean (Dr. Paget) in a paper called *The Isis*. This gave great offence to a number of other Undergrads who entertain great respect for the Dean. Three fellows dragged the writer forcibly from his own room, and without more ado ducked him in the ornamental water in the front quad. All this took place on Advent Sunday!!! The Editor of the paper would have met with the same fate, but as he was suffering from an affection of the heart he was excused!!!

### St. David's.

Mr. Herbert C. Morris gave an organ recital in the Cathedral, December 13th. The following was the programme:—Sonata in C sharp minor (*Basil Harwood*), "Ave Maria" (*Henselt*), Prelude and Fugue in D (*J. S. Bach*), Prelude in C sharp minor (*Rachmaninoff*), and Grand Solemn March (*Henry Smart*).

### Tewkesbury.

PHILHARMONIC SOCIETY'S CONCERT.—The first Subscription Concert of the Season was held at the Philharmonic Hall on December 17th. The programme consisted of the "Erl-King's Daughter" (*Gade*), "Spring's Message" (*Gade*), and a selection of vocal and instrumental music. The persons represented in the "Erl-King's Daughter" were:—The Erl-King's Daughter (soprano), Miss Morgan; Sir Oluf's Mother (contralto), Miss Spackman; Sir Oluf (baritone), Mr. G. P. Chinneck. Miss Spackman was kind enough to fill the position at the last moment, and the several parts were well represented. The second part of the programme included the Overture, "Mirella"; song, "The Green Isle of Erin" (encored), Miss Spackman; part-song, "There is Music by the River," The Society; song, "The Fisher Hero," Mr. Hulbert;

trio, "Queen of the Night" (encored), Miss Jackson, Miss E. Jackson, and Mr. F. W. Moore. Pianoforte, Miss A. Watson; Harmonium, Mr. Hulbert; Conductor, Mr. George Watson,

### Weston-super-Mare.

The Philharmonic Society gave a concert at the Victoria Hall, on December 10th, when Beethoven's "Engedi" and Gounod's "Messe Solennelle" were performed by a band and choir of 200, under the conductorship of Mr. Edward Cook, A.R.C.O. (of Clifton). The principal vocalists were Miss Alice Boaden (a promising pupil of Mr. D. W. Rootham), Mr. J. Bright Jones, tenor, and Mr. T. Harris Watson (of Bristol Cathedral), bass.

### Worcester.

MUSICAL SOCIETY'S CONCERT.—The first Concert of the season of the Worcester Musical Society was given at the Public Hall on December 8th. A full house and a successful Concert rewarded the efforts of the Society's able and popular Conductor, Mr. W. Mann Dyson. The first part was a performance of Spohr's Oratorio, "The Last Judgment," and the second part—following up a previous success—was a second selection from the works of Sir H. R. Bishop. The performance of the Oratorio was good evidence of the usefulness of the Society, which exists chiefly for training in choral singing. The Chorus singing was marked by spirit and precision. "Holy, Holy, Holy," was very reverently sung, and "Blessing, honour, glory and power" was a good number. "Lord God of Heaven and earth" was very beautifully sung by Quartett and Chorus. The soloists were all well-known local vocalists. Mr. J. A. Smith, of the Cathedral Choir, sang the tenor music in finished style. Mrs. Glover Eaton sang sweetly and with excellent expression the soprano solos. Miss Severn Walker made her first appearance at these Concerts, and did well. Mr. F. J. Domney also sang the bass solos very well. The second part of the Concert was an interesting selection of glees and songs by Sir H. R. Bishop. The Concert ended effectively with a Finale, "Merry Boys Away," from "The Maniac, or Swiss Banditti." Mr. W. H. Dyson was Leader of the Band, and Mr. W. C. Box presided at the organ and piano.

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### WESTMINSTER ORCHESTRAL SOCIETY.

The first concert of the present season took place on December 16th, in the Westminster Town Hall, when the orchestra gave a good account of Mendelssohn's "Fingal's Cave" overture, and a very fair rendering of Beethoven's "Pastoral Symphony." Miss Llewela Davies performed her part in the Schumann pianoforte concerto with

good taste, and also contributed some solo items in an artistic manner. The solo part in Mr. Macpherson's new Romance for violin and orchestra, a well written and cleverly scored work, was effectively presented by Mr. Gerald Walenn. The soprano vocalist, Miss Clara Williams, sang Sullivan's "Orpheus with his lute" and Grieg's "Solveig's Song." Mr. Stewart Macpherson was the conductor.

### Miss Lillah McCarthy.

A CHELTENHAM ACTRESS.

*The Minute* contained recently an account of an interview with and portrait of this young lady, who is well known in Cheltenham, having been educated in that town. This is what the interviewer says:—

It was while she was playing Mercia in "The Sign of the Cross," during the illness of Miss Jeffries, that I sought out Miss Lillah McCarthy at the Lyric Theatre, where the Fates have decreed that this clever young actress was to make the first decisive step in a career which promises to be more than usually brilliant.

To play Mercia at all is a crucial test even to a matured artist; how much more so to a young girl who, beyond the casual experience of a two or three years' tour in the provinces, has nothing to fall back on but the resources of her own natural gifts and beauty. How successfully Miss McCarthy has braved this ordeal the public is already aware, but to appreciate to the full with what real devotion and enthusiasm she has grasped the spirit of her work, it is almost necessary to hear her talk about it herself—a privilege which I enjoyed the other evening during one of the "intervals" between the long and trying acts of "The Sign of the Cross."

"Surely you find your part a terribly trying one?" I could not help exclaiming as I looked at the slender white-robed figure before me, that seemed to have stepped from the frame of a Raphael or a Murillo.

"Well, perhaps it is a little trying," she answered, as if unwilling to admit the fact; "but, to tell you the truth, I love the part so dearly that I quite forget to feel fatigued."

"It was more nervous depression than actual fatigue to which I alluded," I hastened to explain. "It seems almost impossible to me that anyone should be daily in so truly tragic an atmosphere without suffering from a kind of sympathetic contagion."

"I don't think that 'Mercia' has made me a sadder woman," replied Miss McCarthy with a smile, "only perhaps a trifle more thoughtful. It is of course utterly impossible to remain callous to the influence of such a part, but, as I said

before, its beauty so sweeps me away, that I lose my own identity, and only relapse into myself when the play is over and reaction comes."

"You really, then, love your profession?" said I, knowing full well that my question was superfluous.

"Love it!" she exclaimed, turning her expressive Irish eyes upon me; "I do not think I could live without it. Do you know that ever since I was a little girl my one dream was to be an actress."

"But your first real appearance?" I persisted, anxious to glean every possible detail of so interesting a career.

"My earliest professional experiences were gained in a long tour which I made with Mr. H. B. Irving," replied Miss McCarthy, "and that necessitated a great deal of study, for my *répertoire* was extensive. I almost forget the names of all my parts, but I know that, amongst others, I played Juliet, Beatrice, Ida in 'The Two Roses,' Marguerite in 'The Village Priest,' and Peg Woffington. After that Mr. Wilson Barrett offered me an engagement, and I came to London and played Berenis in 'The Sign of the Cross' until I had to begin the rehearsals for Mercia."

"And your favourite part, Miss McCarthy?" said I, fearing I had already trespassed on the "moment" that my interesting hostess had so courteously afforded me. "Pray do not send me away without telling me that."

"If you had asked me my favourite *Shakespearean* part," replied she, in her deep soft voice, "I would have answered Juliet without hesitation, although I am very anxious to play Lady Macbeth again later on when I have had more experience. But if you mean my favourite part of all, it is the one I am playing to-night. Mercia has been my greatest success, and somehow it seems to satisfy my ideal more than any other."

"I am not surprised to hear you say so," I felt constrained to reply; "but do tell me if you consider that 'The Sign of the Cross' has really done the good work that some attribute to it?"

"Indeed I do," said Miss McCarthy, emphatically. "If you could only see some of the letters I receive from young girls and others, you would believe this as much as I do. It is such a real satisfaction to feel that one's efforts are not only understood, but appreciated."

"It must be so indeed," was my answer as I rose reluctantly to take my leave. "But is it true that you are so soon to leave England?"

"Yes, I am off to America in a day or so," were her parting words as we shook hands at the door of her pretty little dressing-room, "and I believe I shall be playing Mercia through the States until next May or June at least."

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and the phrase "There's a time in the affairs of men, &c.," flashed across his brain.

At the London offices of Juggins and Co. the manuscripts came in thick and fast, the firm having been established a number of years doubtless inspiring considerable confidence amongst competitors. There sat the corpulent Mr. Juggins in his arm chair, with frowning countenance, diligently scrutinizing the compositions, and putting those on one side which the office youth was to play over—Reader don't startle! Mr. Juggins' one infallible test before publishing any music was, in addition to the piece being what he called "Saleable," that the office boy, whose execution could not by any means be described as "brilliant," should play the piece over on the piano at first sight. But, to proceed, the perusal sorting and trying of the various Cantatas occupied the firm some weeks. At length the fortunate winner of the prize was decided to be Godfrey Winks, of London, Professor of Music, who was promptly informed of the result, and advertised to appear and conduct his composition in public.

Poor Tim was naturally greatly depressed to find that his labour had been all in vain, but curiously enough Winks happened to be an old schoolfellow of Tim's, with whom he was on friendly terms, and who always welcomed Tim whenever he visited his old friend in London, and they would chat on the old school days. Tim's grief was therefore not so acute as it otherwise might have been, although he often remarked that he could not understand why one fellow went up hill quickly, whilst another always remained near the bottom (for Godfrey Winks was well known all over London as a successful Professor). Tim, however, determined that he would proceed to London and hear the Cantata of his friend, the title of which was "The Three Daisys."

"The Three Daisys" was rendered faultlessly by the entire body of vocalists and orchestra, conducted by Mr. Winks in person. Congratulations followed fast and thick. Mr. Juggins was delighted, and the cheque for £100 was paid immediately after the performance. Tim attended the performance, and had anyone watched him as the work proceeded they would have seen him intently listening and nervously agitated. Tim had heard the composition before. It was simple and tuneful, yet withal, effective as rendered by trained artists.

To fathom the mystery he was determined. Could that be the same Cantata he composed years ago at school? No, that he believed was

called "Three Blind Mice," this was "The Three Daisys," quite a different subject. Yet the airs and choruses seemed so familiar. Tim went straightway to his friend's, Godfrey Winks, house that same evening (he had just arrived home). "If I have not heard that composition before," said Tim to Godfrey, "my name is not Timothy Sluggden. I am almost certain I composed it years ago at school, only to different words. Yes, 'Three Blind Mice,'" slowly said Tim, "was composed by Timothy Sluggden, your humble servant, and you assisted me to copy in manuscript the Cantata for performance."

Godfrey turned pale. He had found a manuscript copy of "Three Blind Mice," in his own handwriting, which he had copied for Tim years previously when at school with him, and having altered the words of the Cantata of Tim's, viz.: "Three Blind Mice," and fitted the words connected with "The Three Daisys" to the music, had sent the composition to Juggins and Co., believing at the time that the music was his own composition.

As we have said, Tim's words fell like a thunderbolt on Godfrey Winks. "I remember," he gasped. "You shall have half of the prize money, and," he added, "you require to leave Mugwood-on-Slosh." "I do," said Tim. "Very well; will you enter into partnership with me old boy? I have more than I can attend to here myself," said Godfrey. "Agreed," said Tim. In due course Tim bade farewell to Mugwood-on-Slosh, and they have both been working harmoniously ever since, and Godfrey Winks' business qualities are described by Tim as "wonderful."

F. W. N.

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### Holiday Games for Children's Parties.

At no time in all their lives do children take so much interest and delight in parties as during the two or three years previous to entering their teens—while they are yet "children," in the full enjoyment of play-life and its privileges. As a rule they have learned dancing, and so far as behaviour is concerned they are, or should be, well instructed in all that pertains to party etiquette.

The words *en costume* are especially welcome to young masters and misses. The hostess decides the kind of party preferred, but often leaves the choice of representation to the guests. Sometimes it is simply a "novelty," where any sort of unique costume may be worn. In this the children usually dress to represent some character to be

work, and should develop into a valuable artist. Mr. Emlyn Davies made a great effect in Ford's address to jealousy. Mr. Fritz B. Hart and Mr. Harry Dearth, as Bardolph and Pistol respectively, supplied a good deal of amusing low comedy. The stage management was excellent, and great credit is due to Mr. Richard Temple for the smoothness and brightness of the whole performance.

At a concert given at the Royal College of Music on Wednesday, December 2nd, Miss Agnes Nicholls' beautiful voice was heard to advantage in Liza Lehmann's "Titania's Cradle Song" and Schubert's "Ungeduld," both of which were sung in a style that reflects the highest credit on her teachers.

—O—

#### TRINITY COLLEGE, LONDON.

Distributions of certificates and prizes have taken place at Southend, on November 20th, when Mr. Brighton presided, and Dr. Deeping and Mr. Baylis (local secretary) were among the speakers; at Folkstone, on November 27th, Lady Katherine Eustace making the presentations, the Rev. C. J. Ridsdale, Mr. F. E. Fletcher, F.R.C.O. (local secretary), and other gentlemen being present and addressing the meeting; and Dover, on November 28th, Dr. E. F. Astley, J.P. (local chairman), presiding, and with the local secretary, Mr. H. J. Taylor, F.R.C.O., etc., speaking on the local work done.

The Sir Michael Costa Prize of ten guineas and a gold medal, awarded by the College for the best quintet for pianoforte, oboe, clarinet, bassoon, and horn, has just been awarded, on the adjudication of Sir Herbert Oakeley, to Mr. Albert W. Ketelbey, L.T.C.L. The adjudicator highly commends the unsuccessful competitor who sends a quintet under the motto "In cruce spes mea."

#### THE

### West London Conservatoire of Music,

75, THE GROVE, HAMMERSMITH, W.

*Patrons*—Sir LIONEL DARELL, Bart., C. J. MONK, M.P., F. H. COWEN, C. LEE WILLIAMS, HUGH BLAIR, and G. ROBERTSON SINCLAIR, Esqrs., Mrs. ELLICOTT, and Mrs. S. E. PHILLIPS.

*Visitor*—Sir ARTHUR SULLIVAN. *President*—Miss HILDA WILSON. *Vice-President*—WATKIN MILLS, Esq.

*Professors*—Mrs. Mary Davies, Mrs. Hutchinson, Madame Frickerhaus, Madame Annie Marriott, Misses Margaret Hoare and Agnes Wilson, Messrs. Johannes Wolff, W. H. Brereton, Bantock Pierpoint, Charles Fry, Franklin Clive, C. A. Connock, Wilfrid Bendall, W. H. Eayres, R. B. Addison, Septimus Webbe, Ernest Kiver, W. C. Hann, W. Stroud Wilson, Bernhard Carrodus, G. K. Betjemann, E. A. Carrodus, and others.

*Directors of Studies*—Miss Agnes Wilson and W. Stroud Wilson, Esq.

For further particulars, address Secretary.

### "Nil Desperandum."

#### A STORY.

It was the afternoon of a day in November. Timothy Slugden was sitting in his room at apartments let out by Mrs. Shrimper, at Mugwood-on-Slosh, bemoaning the country life to which he was doomed. True, this was a place of ten thousand souls, but what were they to Timothy? In this comparatively large parish only a few of the well-to-do farmers' children, and those of the Squire, would patronise Tim by taking their singing and piano lessons from him.

As we have before stated, Tim was brooding over his condition when his friend, John Snooks, the Squire's son, happened to drop in. "How are you old fellow, glad to see you. By the by I have good news for you. Have you seen the advertisement in this paper offering a prize for the best 'Cantata,' the selected composition to be performed in public. Here's the paper."—Tim looked. Yes, there it was; £100 for the best "Cantata," offered by Juggins and Co.

Tim was heartily sick of his position, the number of his pupils having much decreased, rumour said partly to the bicycle craze, and also to Tim's demonstrative style in teaching—for Tim suffered with the liver, and was impatient—and, in addition, he had that day received a letter from the next door neighbour, threatening him with proceedings if he persisted in that trombone playing and piano pounding (Tim was leader and conductor of the Parish Band); also another from a farmer's son, stating his intention of discontinuing his singing lessons, as he was going to seek his fortune in Australia. "I wish I was going too," parenthetically uttered Tim. These letters—coupled with the fact that Tim had been in Mugwood-on-Slosh for three long years, and was not used to country life, he having been educated in a West of London school, his father, Captain Slugden, informing Tim on leaving that he must rely on his own endeavours, and those endeavours not being by any means satisfactory—made the acceptable news brought by John Snooks all the more welcome.

We omit the interesting conversation which followed. Suffice it to say Tim's abilities as a musical composer being of a high order, he composed, at considerable pains, an elaborate Cantata, the subject of which was "Ode to Julius Cæsar," which he hoped would result in a turning to the tide of fortune for him. After carefully sealing the copy, and sending it by registered post to Messrs. Juggins and Co., Tim felt that he had made a bold dash for popularity,



## Academical.

### ROYAL ACADEMY OF MUSIC.

The competition for the Robert Cocks and Co. prize took place on December 17. The examiners were Miss Grace M. W. Henshaw, Miss Amy Elsie Horrocks and Richard Rickard, Esq. (Chairman), and the prize was awarded to Vera Margolies. The examiners highly commended Florence Dawes and Elsie E. Horne. Miss Margolies is a native of St. Petersburg.

The following competitions took place here on December 19th:—

The Hine Exhibition (for composers) was awarded to Aldo Antonietti (a native of Italy), Bertha Z. Joseph being highly commended. The examiners were Messrs. Gerard F. Cobb, Henry Gadsby, and Arthur E. Godfrey.

The Potter Exhibition (for pianists) was awarded to Gertrude Peppercorn (a native of West Horsley, Surrey). The examiners were Messrs. Carlo Albanesi, Fritz Hartvigson and Frederick Westlake (chairman).

The Westmorland Scholarship (for vocalists) was awarded to Robert Radford (a native of Nottingham). The examiners were Messrs. Francis Korbay, Arthur Thompson, and Arthur L. Oswald (chairman).

### THE ROYAL COLLEGE OF MUSIC.

At the terminal examination held at this College, the Council Exhibitions were awarded as follows:—Hilda Foster (singing), £7 10s.; Edward Mason (violin), £7 10s.; Marjorie Richardson (piano), £7 10s.; Louisa C. Gibson (singing), £7 10s.; Katherine Kips (singing), £10; and Louisa C. Jones (violin), £15. A competition also took place for the Erard Exhibitions for piano and harp, the gift of Daniel Mayer, Esq., and resulted as follows: piano, Alfred R. Cripps; harp, Edwardine Wilson.

### TRINITY COLLEGE, LONDON.

On Wednesday, December 16th, Mr. L. Duloup (professor) gave a violin recital. Max Bruch's concerto in G minor opened the programme, and was finely rendered. Mr. Duloup has good technique and sound method, and brings to all his interpretations, earnestness of purpose and evidence of careful study. Corelli's "La Folie" at his hands received the simple yet dignified treatment the subject required. Wieniawski's "Airs Russes" obtained deserved marks of approval, and, in response, another number by the same composer was substituted. Songs were given by Miss Ambrose (scholar), a young lady with a rich contralto voice of promise. Mr. Frederick Peachey presided at the piano.

### THE VIRGIL SCHOOL.

A course of lessons will be given, during the Christmas Holiday Session, to teachers, at the Clavier Hall, Hanover Square, commencing on Monday next. These classes are very popular with teachers, and they are specially designed for them.

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### INCORPORATED SOCIETY OF MUSICIANS.

#### CHELTENHAM PASS LIST.

We give below a list of the Candidates who were awarded Certificates at the Examination recently held by the above Society in Cheltenham. The Examiners were Dr. C. J. Frost, Mus. Doc. Cantab., F.R.C.O., of London, and Mr. T. Westlake Morgan, of Bangor Cathedral:—

#### PIANOFORTE.

##### *Advanced Grade—Pass.*

Nott, Nellie M. (Mr. J. A. Matthews, I.S.M.), Cheltenham School of Music (Mr. J. A. Matthews).

##### *Intermediate Grade—Pass.*

French, Fanny M. (Mr. E. A. Dicks, F.R.C.O., I.S.M.); Millyard, Mary R. (Miss G. Young), Eckington House (Miss Chambers); Vibert, Ethel M. G. (Mr. E. A. Dicks, F.R.C.O., I.S.M.), The Hall (Miss C. Whittard); Warne, Florence (Mr. F. N. Baxter, F.R.C.O.).

##### *Elementary Grade—Pass.*

Gladding, Frances W. (Miss Tabram, L.R.A.M., I.S.M.), Ryeford Hall, Stonehouse (Misses Kimmin).

##### *Preliminary Grade—Pass.*

Taylor Gladys (Miss Taylor).

#### VIOLIN.

##### *Intermediate Grade—Pass.*

Stephens, Charles D. (Mr. E. G. Woodward).

#### ORGAN.

##### *Advanced Grade—Pass.*

Evans, Harry F. (Mr. S. R. Wingate).

—O:—

CURIOUS CONCERT RECEIPTS.—While once making a professional tour round the world, Madame Trebelli agreed to sing at a concert, at the Society Islands, for a third of the evening's receipts. She was rather surprised, though not displeased, with her share. When counted over, it consisted of twenty pigs, forty turkeys, ninety-five chickens, three thousand cocoa-nuts, and an immense quantity of bananas, oranges, and lemons.



**LIEUTENANT DAN GODFREY'S SUCCESSOR.**—Mr. Albert Williams, who took the degree of Bachelor of Music at Oxford in 1891, and has for four years been bandmaster of the Royal Marine Artillery at Portsmouth, has accepted the bandmastership of the Grenadier Guards in succession to Lieutenant Dan Godfrey, and will take up his new appointment immediately. Mr. Williams was formerly leader of the 10th Hussars' band, during the time the late Duke of Clarence was an officer of the regiment, and has been conductor of the Portsmouth Philharmonic Society since 1893.

#### Bath.

Mr. C. Herbert Morris (Organist of St. David's Cathedral) gave two Organ Recitals in St. Andrew's Church on November 25th. The programmes were varied and well chosen, including works ranging from Bach to Salomé and Wesley.

#### Bristol.

Miss Marie Gane, L.R.A.M., gave an excellent Concert on December 14th, in aid of Cotham Wesleyan Church, recently destroyed by fire. The programme was varied and gave great pleasure. Miss Marie Gane, Mr. E. T. Morgan, Mr. Montague Worlock, and Miss Agnes Deaves were the principal vocalists. Mr. Theo. Carrington (violin) and Mr. Percy Lewis (cello) were instrumental soloists. An excellent Glee Party contributed some popular pieces, under the able direction of Mr. John Barrett. Mr. Alfred Beard was Organist, and Mr. Brockbank Young presided at the piano.

#### Cardiff.

The first Concert of the Season was given by the Cardiff Musical Society on November 25th, when Berlioz's "Faust" was given, under Mr. E. T. Aylward's baton. The soloists were Miss L. Tree, Mr. Whitney Mockridge, Mr. G. A. Holmes and Mr. W. Llewellyn. The performance was in every respect a success, and the attendance good.

#### Deal.

A concert was given by the Deal and Walmer Choral Society, on December 10th, with great success. A new Cantata, "The Birth of Christ," composed by Mr. E. C. Essex, was produced under the direction of Mr. T. Troman, Mus. Bac. The soloists were Miss Nora Bruckshaw, Madame Marie Hooton, and Mr. Henry Sunman. Mr. C. M. McGann was leader of the band, which included several members of the Royal Marines band. A pleasing selection formed the second part, in which the principals were very successful and warmly applauded.

#### Dover.

The Dover Choral Union gave a very successful Jubilee performance of Mendelssohn's "Elijah" on the 2nd December, under the conductorship of Mr. H. J. Taylor, F.R.C.O. There was a very large attendance. The Principals were Miss Emily Davies, Miss Hannah Jones, Mr. Dudley Buck, and Mr. William Llewellyn, each giving great satisfaction by their artistic singing.

The "wind" was supplied by the Royal Engineers' Band at Chatham, and the Leader of the Orchestra was Mr. E. W. Barclay.

The whole performance was marked by its excellence and finish, the fine singing of the Chorus, in particular, being, perhaps, the chief feature.

#### Gloucester.

Mr. A. Herbert Brewer, of Tonbridge College, has been appointed Organist of the Cathedral in succession to Mr. C. Lee Williams, who has resigned.

#### Ilfracombe.

The Choral Society gave an excellent performance of Van Brees' Cantata, "St. Cecilia's Day," on November 17th, with a miscellaneous selection. The principals were Miss Susan Harhry (of the Cheltenham Festivals) and Mr. Kevern Batten, L.R.A.M. The band and chorus numbered 140 performers, and were conducted by Mr. J. T. Gardner. Miss Susan Harhry sang the solos with great effect, and in the second part a new song "Zingarella," the composition of Mr. J. T. Gardner, and Bishop's "Tell me my heart," both with orchestral accompaniment. Mr. Kevern Batten sang with good taste "Honour and Arms" and "The Devout Lover" (*M. V. White*). The concert was a decided success.

#### Leamington.

The Musical Union gave the sixth annual performance of "The Messiah" on December 14th, in the Winter Hall. The principals were Miss Lilian Foote, Miss Florence Bulleid, Mr. Lawrence Friar (of St. Paul's Cathedral), and Mr. Henry Sunman. The Oratorio was considerably shortened, and the performance gave great pleasure to a large audience. Messrs. F. A. Ward and J. C. Rees were the principal violinists, and Mr. H. A. Heden was conductor.

#### London.

Professot J. F. Bridge, who visited Rochester last month to conduct the local Choral Society's annual Christmas performance of "The Messiah," was the recipient of a gratifying presentation. The gift consisted of an Illuminated Address, framed in

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1<sup>ST</sup> VIOLIN.

# CHELTONIA.

CAVOTTE. (IN CANON.)

H. J. TAYLOR. F.C.O.

TEMPO DI GAVOTTE.

The musical score for the 1st Violin part of 'Cheltonia' is written in G major (one sharp) and 2/4 time. It begins with a treble clef and a common time signature 'C'. The tempo is marked 'TEMPO DI GAVOTTE.' The score consists of 12 staves of music. Key features include:

- Staff 1:** Starts with a rest, followed by a triplet of eighth notes marked 'pizz.' and 'p'. The rest of the staff is marked 'arco.'.
- Staff 2:** Continues the melodic line with various note values and rests.
- Staff 3:** Features a 'mf' dynamic and a 'Cres.' (crescendo) marking over a series of eighth notes.
- Staff 4:** Continues the melodic development.
- Staff 5:** Includes a 'p' dynamic and a 'Cres.' marking.
- Staff 6:** Features a 'mf' dynamic and a 'pizz.' marking.
- Staff 7:** Includes a 'pizz.' marking and a 'Cres.' marking.
- Staff 8:** Features a 'Rit.' (ritardando) marking and a 'p' dynamic.
- Staff 9:** Includes a 'Rit.' marking and a 'pizz.' marking.
- Staff 10:** Features a 'pizz.' marking and a '3' (triplet) marking.
- Staff 11:** Includes a 'pizz.' marking and a '3' (triplet) marking.
- Staff 12:** Features a 'mf' dynamic and a 'Cres.' marking.
- Staff 13:** Includes a 'pp' (pianissimo) dynamic and a 'Rall.' (rallentando) marking.
- Staff 14:** Concludes with a 'f' (forte) dynamic and an 'Allegro.' tempo change.



2ND VIOLIN.

# CHELTONIA.

CAVOTTE. (IN CANON.)

H. J. TAYLOR. F.C.O.

TEMPO DI GAVOTTE.

The musical score for the 2nd Violin part of 'Cheltonia' is written in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The tempo is marked 'TEMPO DI GAVOTTE.' The score includes various musical notations and performance instructions:

- Staff 1:** Starts with a whole rest, followed by a half note G4. Then a half note F#4, marked *pizz:*. A measure rest with a '2' above it. Then a half note E4, marked *arco.* and *p*.
- Staff 2:** Continues the melodic line with eighth and sixteenth notes.
- Staff 3:** Features a crescendo marked *Cres:* and a dynamic of *mf*.
- Staff 4:** Continues the melodic development.
- Staff 5:** Features a dynamic of *f*.
- Staff 6:** Continues the melodic line.
- Staff 7:** Features a dynamic of *p*.
- Staff 8:** Includes a *pizz:* marking, followed by *arco.*, *Cres:*, *mf*, and another *pizz:* marking. The staff ends with a *Rit:* instruction.
- Staff 9:** Starts with a *Rit:* instruction, followed by *arco.* and a dynamic of *p*.
- Staff 10:** Includes a *Pia* (Pia) marking, a *Vio* (Violino) marking, a *pizz:* marking, a measure rest with a '2' above it, and an *arco.* marking with a dynamic of *p*.
- Staff 11:** Continues the melodic line.
- Staff 12:** Features a dynamic of *mf*.
- Staff 13:** Includes a *Cres:* marking and a dynamic of *p*.
- Staff 14:** Features a *Rall:* (Ritardando) marking and a dynamic of *pp*.
- Staff 15:** Ends with a *Allegro.* marking and a dynamic of *f*.

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solid oak, with carved shields of the various Cathedrals and representative musical institutions with which he has been or is connected. It was signed by the Mayor of Rochester and Dean Hole on behalf of the citizens. By a happy thought of the artist, sketches of Westminster Bridge and Rochester Bridge were embodied in the design in playful allusion to the Professor's name, as well as to the fact that he is a native of Rochester and connected with Westminster Abbey.

#### Oxford.

An excellent Concert was given on December 1st at the Constitution Hall, for the benefit of Mr. J. Wright, principal Tenor at the Cathedral, who is lying dangerously ill. Many local musicians gave their services, and twenty lay-clerks from the various Colleges sang a selection of glees and part-songs. It is hoped that about £50 will be cleared.

A LIVELY SCENE.—One of the Undergraduates of Christ Church, Oxford, wrote a very satirical article on the Dean (Dr. Paget) in a paper called *The Isis*. This gave great offence to a number of other Undergrads who entertain great respect for the Dean. Three fellows dragged the writer forcibly from his own room, and without more ado ducked him in the ornamental water in the front quad. All this took place on Advent Sunday!!! The Editor of the paper would have met with the same fate, but as he was suffering from an affection of the heart he was excused!!!

#### St. David's.

Mr. Herbert C. Morris gave an organ recital in the Cathedral, December 13th. The following was the programme:—Sonata in C sharp minor (*Basil Harwood*). "Ave Maria" (*Henselt*), Prelude and Fugue in D (*J. S. Bach*), Prelude in C sharp minor (*Rachmaninoff*), and Grand Solemn March (*Henry Smart*).

#### Tewkesbury.

PHILHARMONIC SOCIETY'S CONCERT.—The first Subscription Concert of the Season was held at the Philharmonic Hall on December 17th. The programme consisted of the "Erl-King's Daughter" (*Gade*), "Spring's Message" (*Gade*), and a selection of vocal and instrumental music. The persons represented in the "Erl-King's Daughter" were:—The Erl-King's Daughter (soprano), Miss Morgan; Sir Oluf's Mother (contralto), Miss Spackman; Sir Oluf (baritone), Mr. G. P. Chinnock. Miss Spackman was kind enough to fill the position at the last moment, and the several parts were well represented. The second part of the programme included the Overture, "Mirella"; song, "The Green Isle of Erin" (encored), Miss Spackman; part-song, "There is Music by the River," The Society; song, "The Fisher Hero," Mr. Hulbert;

trio, "Queen of the Night" (encored), Miss Jackson, Miss E. Jackson, and Mr. F. W. Moore. Pianoforte, Miss A. Watson; Harmonium, Mr. Hulbert; Conductor, Mr. George Watson,

#### Weston-super-Mare.

The Philharmonic Society gave a concert at the Victoria Hall, on December 10th, when Beethoven's "Engedi" and Gounod's "Messe Solennelle" were performed by a band and choir of 200, under the conductorship of Mr. Edward Cook, A.R.C.O. (of Clifton). The principal vocalists were Miss Alice Boaden (a promising pupil of Mr. D. W. Rootham), Mr. J. Bright Jones, tenor, and Mr. T. Harris Watson (of Bristol Cathedral), bass.

#### Worcester.

MUSICAL SOCIETY'S CONCERT.—The first Concert of the season of the Worcester Musical Society was given at the Public Hall on December 8th. A full house and a successful Concert rewarded the efforts of the Society's able and popular Conductor, Mr. W. Mann Dyson. The first part was a performance of Spohr's Oratorio, "The Last Judgment," and the second part—following up a previous success—was a second selection from the works of Sir H. R. Bishop. The performance of the Oratorio was good evidence of the usefulness of the Society, which exists chiefly for training in choral singing. The Chorus singing was marked by spirit and precision. "Holy, Holy, Holy," was very reverently sung, and "Blessing, honour, glory and power" was a good number. "Lord God of Heaven and earth" was very beautifully sung by Quartett and Chorus. The soloists were all well-known local vocalists. Mr. J. A. Smith, of the Cathedral Choir, sang the tenor music in finished style. Mrs. Glover Eaton sang sweetly and with excellent expression the soprano solos. Miss Severn Walker made her first appearance at these Concerts, and did well. Mr. F. J. Domney also sang the bass solos very well. The second part of the Concert was an interesting selection of glees and songs by Sir H. R. Bishop. The Concert ended effectively with a Finale, "Merry Boys Away," from "The Maniac, or Swiss Banditti." Mr. W. H. Dyson was Leader of the Band, and Mr. W. C. Box presided at the organ and piano.

—:O:—

#### WESTMINSTER ORCHESTRAL SOCIETY.

The first concert of the present season took place on December 16th, in the Westminster Town Hall, when the orchestra gave a good account of Mendelssohn's "Fingal's Cave" overture, and a very fair rendering of Beethoven's "Pastoral Symphony." Miss Llewela Davies performed her part in the Schumann pianoforte concerto with

good taste, and also contributed some solo items in an artistic manner. The solo part in Mr. Macpherson's new Romance for violin and orchestra, a well written and cleverly scored work, was effectively presented by Mr. Gerald Walenn. The soprano vocalist, Miss Clara Williams, sang Sullivan's "Orpheus with his lute" and Grieg's "Solweig's Song." Mr. Stewart Macpherson was the conductor.

### Miss Lillah McCarthy.

A CHELTENHAM ACTRESS.

*The Minim* contained recently an account of an interview with and portrait of this young lady, who is well known in Cheltenham, having been educated in that town. This is what the interviewer says:—

It was while she was playing Mercia in "The Sign of the Cross," during the illness of Miss Jeffries, that I sought out Miss Lillah McCarthy at the Lyric Theatre, where the Fates have decreed that this clever young actress was to make the first decisive step in a career which promises to be more than usually brilliant.

To play Mercia at all is a crucial test even to a matured artist; how much more so to a young girl who, beyond the casual experience of a two or three years' tour in the provinces, has nothing to fall back on but the resources of her own natural gifts and beauty. How successfully Miss McCarthy has braved this ordeal the public is already aware, but to appreciate to the full with what real devotion and enthusiasm she has grasped the spirit of her work, it is almost necessary to hear her talk about it herself—a privilege which I enjoyed the other evening during one of the "intervals" between the long and trying acts of "The Sign of the Cross."

"Surely you find your part a terribly trying one?" I could not help exclaiming as I looked at the slender white-robed figure before me, that seemed to have stepped from the frame of a Raphael or a Murillo.

"Well, perhaps it is a little trying," she answered, as if unwilling to admit the fact; "but, to tell you the truth, I love the part so dearly that I quite forget to feel fatigued."

"It was more nervous depression than actual fatigue to which I alluded," I hastened to explain. "It seems almost impossible to me that anyone should be daily in so truly tragic an atmosphere without suffering from a kind of sympathetic contagion."

"I don't think that 'Mercia' has made me a sadder woman," replied Miss McCarthy with a smile, "only perhaps a trifle more thoughtful. It is of course utterly impossible to remain callous to the influence of such a part, but, as I said

before, its beauty so sweeps me away, that I lose my own identity, and only relapse into myself when the play is over and reaction comes."

"You really, then, love your profession?" said I, knowing full well that my question was superfluous.

"Love it!" she exclaimed, turning her expressive Irish eyes upon me; "I do not think I could live without it. Do you know that ever since I was a little girl my one dream was to be an actress."

"But your first *real* appearance?" I persisted, anxious to glean every possible detail of so interesting a career.

"My earliest professional experiences were gained in a long tour which I made with Mr. H. B. Irving," replied Miss McCarthy, "and that necessitated a great deal of study, for my *répertoire* was extensive. I almost forget the names of all my parts, but I know that, amongst others, I played Juliet, Beatrice, Ida in 'The Two Roses,' Marguerite in 'The Village Priest,' and Peg Woffington. After that Mr. Wilson Barrett offered me an engagement, and I came to London and played Berenis in 'The Sign of the Cross' until I had to begin the rehearsals for Mercia."

"And your favourite part, Miss McCarthy?" said I, fearing I had already trespassed on the "moment" that my interesting hostess had so courteously afforded me. "Pray do not send me away without telling me that."

"If you had asked me my favourite *Shakespearean* part," replied she, in her deep soft voice, "I would have answered Juliet without hesitation, although I am very anxious to play Lady Macbeth again later on when I have had more experience. But if you mean my favourite part of all, it is the one I am playing to-night. Mercia has been my greatest success, and somehow it seems to satisfy my ideal more than any other."

"I am not surprised to hear you say so," I felt constrained to reply; "but do tell me if you consider that 'The Sign of the Cross' has really done the good work that some attribute to it?"

"Indeed I do," said Miss McCarthy, emphatically. "If you could only see some of the letters I receive from young girls and others, you would believe this as much as I do. It is such a real satisfaction to feel that one's efforts are not only understood, but appreciated."

"It must be so indeed," was my answer as I rose reluctantly to take my leave. "But is it true that you are so soon to leave England?"

"Yes, I am off to America in a day or so," were her parting words as we shook hands at the door of her pretty little dressing-room, "and I believe I shall be playing Mercia through the States until next May or June at least."

and the phrase "There's a time in the affairs of men, &c.," flashed across his brain.

At the London offices of Juggins and Co. the manuscripts came in thick and fast, the firm having been established a number of years doubtless inspiring considerable confidence amongst competitors. There sat the corpulent Mr. Juggins in his arm chair, with frowning countenance, diligently scrutinizing the compositions, and putting those on one side which the office youth was to play over—Reader don't startle! Mr. Juggins' one infallible test before publishing any music was, in addition to the piece being what he called "Saleable," that the office boy, whose execution could not by any means be described as "brilliant," should play the piece over on the piano at first sight. But, to proceed, the perusal sorting and trying of the various Cantatas occupied the firm some weeks. At length the fortunate winner of the prize was decided to be Godfrey Winks, of London, Professor of Music, who was promptly informed of the result, and advertised to appear and conduct his composition in public.

Poor Tim was naturally greatly depressed to find that his labour had been all in vain, but curiously enough Winks happened to be an old schoolfellow of Tim's, with whom he was on friendly terms, and who always welcomed Tim whenever he visited his old friend in London, and they would chat on the old school days. Tim's grief was therefore not so acute as it otherwise might have been, although he often remarked that he could not understand why one fellow went up hill quickly, whilst another always remained near the bottom (for Godfrey Winks was well known all over London as a successful Professor). Tim, however, determined that he would proceed to London and hear the Cantata of his friend, the title of which was "The Three Daisys."

"The Three Daisys" was rendered faultlessly by the entire body of vocalists and orchestra, conducted by Mr. Winks in person. Congratulations followed fast and thick. Mr. Juggins was delighted, and the cheque for £100 was paid immediately after the performance. Tim attended the performance, and had anyone watched him as the work proceeded they would have seen him intently listening and nervously agitated. Tim had heard the composition before. It was simple and tuneful, yet withal, effective as rendered by trained artists.

To fathom the mystery he was determined. Could that be the same Cantata he composed years ago at school? No, that he believed was

called "Three Blind Mice," this was "The Three Daisys," quite a different subject. Yet the airs and choruses seemed so familiar. Tim went straightway to his friend's, Godfrey Winks, house that same evening (he had just arrived home). "If I have not heard that composition before," said Tim to Godfrey, "my name is not Timothy Slugden. I am almost certain I composed it years ago at school, only to different words. Yes, 'Three Blind Mice,'" slowly said Tim, "was composed by Timothy Slugden, your humble servant, and you assisted me to copy in manuscript the Cantata for performance."

Godfrey turned pale. He had found a manuscript copy of "Three Blind Mice," in his own handwriting, which he had copied for Tim years previously when at school with him, and having altered the words of the Cantata of Tim's, viz.: "Three Blind Mice," and fitted the words connected with "The Three Daisys" to the music, had sent the composition to Juggins and Co., believing at the time that the music was his own composition.

As we have said, Tim's words fell like a thunderbolt on Godfrey Winks. "I remember," he gasped. "You shall have half of the prize money, and," he added, "you require to leave Mugwood-on-Slosh." "I do," said Tim. "Very well; will you enter into partnership with me old boy? I have more than I can attend to here myself," said Godfrey. "Agreed," said Tim. In due course Tim bade farewell to Mugwood-on-Slosh, and they have both been working harmoniously ever since, and Godfrey Winks' business qualities are described by Tim as "wonderful."

F. W. N.

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### Holiday Games for Children's Parties.

At no time in all their lives do children take so much interest and delight in parties as during the two or three years previous to entering their teens—while they are yet "children," in the full enjoyment of play-life and its privileges. As a rule they have learned dancing, and so far as behaviour is concerned they are, or should be, well instructed in all that pertains to party etiquette.

The words *en costume* are especially welcome to young masters and misses. The hostess decides the kind of party preferred, but often leaves the choice of representation to the guests. Sometimes it is simply a "novelty," where any sort of unique costume may be worn. In this the children usually dress to represent some character to be

found in popular children's books, and each master or miss recites the story in brief, gives a quotation or sings a song. This, with a grand march, music and refreshments, makes up a very pleasant evening's programme.

Flower costumes are always pretty and seem well suited to children. It is a good plan to choose bell flowers, like nasturtiums, lilies, blue-bells, honeysuckles, morning-glories, and their like, for making flower bonnets for the little girls. Pull the flowers apart, and cut enlarged paper petals (crêpe paper preferred) of just the same shape and colour as the flower petals, and just as many of them. Fit a close cap to the little girl's head—one that will stay on. The "staying on" may be assisted by strings tied under the chin, but this or an elastic is apt to be annoying to the child. Then, taking a real flower for a pattern, sew or pin the enlarged petals on to the cap in just the same way that the real flower seems to be put together. Finish it at the back with a petal holder of green and a short stem. A little girl's face will make the most beautiful kind of interior to the flower bonnet. In case the leaves need shading this must be done with paints. White frocks with ribbons, and stockings the colour of the flowers chosen, finish the costume.

Choose for little boys such flowers as the daisy, buttercup, aster, chrysanthemum, dahlia, and their like. Take the ox-eyed daisy, for instance, make a round-crowned brown cap, shaped and coloured like the brown centre of the real daisy; then cut out paper petals, four inches long and two wide; sew them upon a cambric band; then baste this into the neck of Master Robert's jacket, arranging the paper petals to fall over the shoulders and chest like a broad, round collar, and, with stockings to match, and knee bows of the same colour as the petals, the "daisy" boy is complete.

A pretty posy dance belongs to this fête. The children carry half hoops wound with ribbons and decorated with fine flowers. These are carried above their heads, forming pretty flower arches. Their white costumes are decorated with flowers. In the various evolutions of the dance they swing the flower hoops to form many graceful and beautiful effects.

As a direct contrast to the flower fête is winter's dance, in which the costumes carry not only the pure whiteness of snow, but they catch even the pale green tints of the glacier ice, and the soft blue shades of the frozen waterfall. Silver fringes and powder give the scintillating effects of frost. These, combined with fleecy scarfs, flung here and there in mimic of the rapid rush of winter winds, the merry notes of silver bells, and touches of deep green and red borrowed from winter woodlands, make this one of the most beautiful expressions of what children can do.

A children's bazaar, with booths decorated and furnished to correspond with some of the ideas mentioned on this page, to which many others might be added, is offered as a suggestion for the coming season. Children of themselves attract, and whatever they do is interesting. Of course, their mothers and the usual adult workers ought not only to matronize the occasion, but do the work in a large degree, the children's part being to wear pretty costumes, to assist in soliciting contributions for the tables, and to make themselves generally useful.

Little folks delight much in games of action. Jack Frost understands children pretty well, so he gives them plenty of lively exercise when he comes along. The leader need not describe the game beforehand to the players, but all may form in a large ring, and the children be divided into groups of ten. To each ten an adult should be assigned who can assist the little people should they need help in understanding the game as it progresses. Let each group face the centre of the room, where the leader stands, and place each number one at the left end of each section.

The leader claps her hands together and sings out, "Where is Jack Frost?" A lad dressed (or not) to represent his icy kingship, runs around the ring and swings a wand touching number one of each section on the right hand. Each number one turns to the left and says to number two, "Jack Frost came this way." Number two asks, "What did he do?" Number one replies, "He nipped my right hand, oh!" Immediately number one shakes the right hand violently. Number two turns to number three, and says, "Jack Frost came this way." Number three inquires, "What did he do?" Number two replies, "He nipped my right hand, oh!" Number two begins to shake violently its frost-bitten hand, and number one continues the shaking. This goes on in the same way until number ten is reached. By that time everybody in the room is shaking a frosty right hand, which must be kept still shaking while Jack Frost again goes flying around the room and touches the left hand of each number one. Then, as before, number two is told by number one that Jack Frost came this way and that he nipped his or her left hand. Then, by the same process, word is carried by repeated questions and answers and hand-shaking to number ten, until everybody in the room is shaking two frost-bitten hands.

Jack Frost again flies around and nips the right foot of each number one, and a right foot is added to the shaking members. Then later a left foot; then two feet together, and the children are all shaking their hands and hopping up and down upon both feet. Then the right ear is nipped, and the hand-shaking and jumping go on with the head



turned down upon the right shoulder. The left ear falls a victim, and the head turns upon the left shoulder. The last round inquires, "Has Jack Frost bitten you enough?" The reply is affirmative, and the head jerks assent. It must be understood that at no moment during the entire game do the players cease from shaking each member that has been nipped with frost.—*American.*

The hours of a wise man are lengthened by his ideas, as those of a fool are by his passions. The time of the one is long, because he does not know what to do with it; so is that of the other, because he distinguishes every moment of it with useful or amusing thoughts; or, in other words, because the one is always wishing it away, and the other always enjoying it.—*Addison.*



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## LOCAL CENTRE EXAMINATIONS.

Last day for receiving Applications, JANUARY 30th, 1897.

THE PRELIMINARY LOCAL EXAMINATION (Paper Work), and also the HARMONY or COUNTERPOINT EXAMINATION will take place at the various Centres on FEBRUARY 24th, 1897.

THE FINAL LOCAL EXAMINATIONS (PRACTICAL SUBJECTS) between APRIL 1st and APRIL 15th, 1897.

**See Syllabus A.**

## LOCAL SCHOOL EXAMINATIONS.

Last day for Registration of Schools and Teachers of Music, FEBRUARY 27th, 1897.

The LOCAL SCHOOL EXAMINATIONS will be arranged in Circuits. They will be held during the periods:—

(b) March and April. (c) June, July. (d) October, November.

**See Syllabus B.**

Copies of either Syllabus will be sent post-free on application to the Central Office, 37, Maddox Street, London, W.

SAMUEL AITKEN, *Hon. Secretary.*





Grace Mabel Hudson, A.R.C.M L.R.A.M.,  
etc.

Miss G. M. Hudson, whose portrait we give above, is musician, artist, and writer. To this variety in study she attributes the exemption from a break-down in health, in the case of a highly nervous temperament, and by no means robust constitution.

Miss Hudson was born in North London, and is the youngest daughter of Mr. E. W. Hudson, A.R.I.B.A. Her early years were passed at Brighton, but in 1886, on the family coming back to London, she entered the Guild-hall School of Music, and from 1891, when she gained the Mitchell Scholarship, the sister art of painting was subordinate to music, which she then decided should be her life work. She studied under Mr. Chas. Gardner, L.R.A.M., and Messrs. Gadsby, William Cowen and Chas. Salaman; subsequently graduating at the Royal College and Royal Academy. While benefiting by the several styles of the professors, she maintains a marked individuality, which enlists and maintains the attention of her audiences. It is remarked that her repertoire is very extensive, ranging from Bach to Paderewski, but her *forte*, so to speak, is in delicate and *pianissimo* passages, always most brilliantly rendered. Her recent Recital, which took place at

Queen's Hall, London, on November 26th last, evoked the most flattering notices, as a "triumphant" success; and a brilliant future is predicted for her.

Miss Hudson holds a double diploma from the R.C.M., as teacher and performer, is a member of the Incorporated Society of Musicians, and in minor distinctions has won four medals and eighteen certificates from leading Colleges, besides eight certificates from South Kensington for painting. Her excellent soprano voice has been well cultivated under Madame Helen Armstrong.

### Anecdote of Gainsborough.

Gainsborough's profession was painting, and music was his amusement; yet there were times when music seemed to be his employment, and painting his diversion.

At the time he lived at Bath Giardini came there, and exhibited his *then* unrivalled powers on the violin. This excellent performer on that instrument soon captivated Gainsborough, and conceiving, like the servant maid in the *Spectator*, that the music lay in the fiddle, he was frantic until he possessed the *very* instrument which had given him so much pleasure; but seemed much surprised that the music of it remained behind with Giardini.

He had scarcely recovered this shock (for it was a great one to *him*) when he heard Abel on the viol-di-gamba. The violin was hung on the willow. Abel's viol-di-gamba was purchased, and the house resounded with melodious thirds and fifths from "morn to dewey eve." Many an Adagio and many a Minuet were begun, but none completed: this was wonderful, as it was Abel's *own* instrument, and therefore ought to have performed Abel's *own* music!

Gainsborough's passion had now a fresh object: he heard Fischer play on the hautboy, but, fortunately, did not deprive him of his instrument. He procured a hautboy, but never made any use of it. Probably his ear was too delicate to bear the disagreeable sounds which necessarily attend the first beginnings on a wind instrument. He seemed to content himself with what he heard in public, and by getting Fischer to play to him in private,—not on the hautboy, but the violin: but this was a profound secret, for Fischer knew that his reputation was in danger if he pretended to excel on two instruments.\*

His next adventure was the harp. He heard a harper at Bath, but soon left him harpless; and

\* Fischer was celebrated for playing a solo on the violin, and accompanying himself on the same instrument—the air of the solo he executed with the bow, and the accompaniment, *pizzicato*, with the unemployed fingers of the left hand.

now Fischer, Abel, and Giardini were all forgotten: there was nothing like chords and arpeggios! He really stuck to the harp long enough to play several airs with variations, and in a little time would nearly have exhausted all the pieces usually performed on an instrument incapable of modulation (this was not the Pedal Harp) when another visit from Abel brought him back to the viol-di-gamba.

He now saw the imperfection of sudden sounds that instantly die away: if you wanted a staccato it was to be had by a proper management of the bow, and you might also have notes as long as you pleased. The viol-di-gamba is (again) the only instrument, and Abel "the prince of musicians. This, and occasionally a little flirtation on the violin, continued some years, when, as ill luck would have it, he heard Crosdill: but by some irregularity of conduct not to be accounted for, he neither took up with nor bought the violoncello. All his passion for the bass was vented in descriptions of Crosdill's tone and bowing, which was rapturous and enthusiastic to the last degree.

More years passed away, when, upon seeing a theorbo in a picture of Vandyke's, he concluded (perhaps because it was finely painted) that the theorbo must be a fine instrument, and he recollected a German professor having an instrument of that kind, and he immediately set off and ascended *per varios gradus* to his garret, when he found him at dinner on a roasted apple and smoking his pipe:

\*\*\* says he, I am come to buy your lute.—

"To pay my lute!"

Yes—come, name your price, and here is the money

"I cannot shell my lute!"

No; not for a guinea or two: but by \*\*\* you must sell it.

"My lute ish wert much monnay!—It is wert ten guinea."

That it is—see, here is the money.

"Well, if I musht;—but you will not take it away yourself?"

Yes, yes—good bye \*\*\*. (After he had gone down he came up again.)

\*\*\* I have done but half my errand—What is your lute worth, if I have not your book?

"Whad foog, Maishter Cainsporough?"

Why, the book of airs you have composed for the lute.

"Ah, py cot, I can never part with my foog!"

Poh—poh! you can make another at any time—this is the book I mean (putting it in his pocket).

"Ah, py cot, I cannot."

Come, come; here's another ten guineas for your book—so once more, good day to you. (Descends again, and again comes up.) But what use is your book to me, if I don't understand it? and your lute,—you may take it again if you won't

teach me to play on it. Come home with me, and give me my first lesson.

"I will come to-morrow."

You must come now.

"I must tress myshelf."

For what? You are the best figure I have seen to-day.

"Ay musht be shave."

"I honour your beard!"

"Ay musht bud on my wik."

\*\*\*\* your wig!—Your pap and beard become you! Do you think if Vandyke were to paint you he'd let you be shaved?

In this manner he trifled away his musical talents, and though possessed of ear, taste, and genius, he never had application enough to learn his notes. He scorned to take the first step; the second was, of course, out of his reach; and the summit became unattainable.

JACKSON.

MATTHEW LOCKE.—This celebrated composer of the music in "Macbeth" was, in his early days, a singing boy in Exeter Cathedral, in the organ-loft of which, on the stone screen, his name is thus inscribed, "Matthew Locke, 1638." The characters are still distinctly legible, and their apparent antiquity leaves no doubt that they were cut by the young musician.

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We waste so much time thinking we are thinking that we really do not think what we think we think.

—:O:—

Epitaph on an organist in the churchyard of Warrington, Lancashire:—"Sacred to the memory of Thomas Hall, late organist of Holy Trinity Church, in this town, who died June 19th, 1837, aged 36 years.

Just like an organ robbed of pipes and breath,  
Its keys and stops all useless made by death.  
In dust quite motionless its ruin laid,  
Although 'twas built by more than mortal aid;  
Yet when new tuned this instrument shall raise  
To God, its builder, endless songs of praise."

—:O:—

On an aged musical trifle:—

"The dilettante jackanapes  
Who nothing but the fiddle scrapes  
Till he's old as Saturn,  
Can scarce be termed a *man* at all;  
Such thing we should more fitly call  
A *spoon of fiddle pattern*." —Herrick.

—:O:—

"A LIGHT ON THE SUBJECT."—

Genius is to music what  
A match is to a candle,  
No barrel organ e'en would play  
Unless it had a Handel.

—:O:—

BACH AND OFFENBACH.—

If Offenbach still pleases  
More than fugues of Bach,  
We shall not hear Bach often,  
But often Offenbach.

—:O:—

"You're crazy Grigsin. You don't really think that Wagner is the greatest composer that ever lived." "Yes, I do." "Why, there isn't an air in any of his operas that a fellow can whistle." "That's just why he is great. It takes a great composer to beat the whistlers and hand organs, and Wagner is the only one that has done it."

The following epitaph is said to exist in the churchyard of Llanfilantwyl (a slightly Welsh appellation) :—

Under this stone lies Meredith Morgan,  
Who blew the bellows of our Church organ ;  
Tobacco he hated, to smoke most unwilling,  
Yet never so happy as when pipes he was filling ;  
No reflection on him for rude speech could be cast,  
Though he gave our old organist many a blast.

No puffer was he,  
Though a capital blower,  
He could fill double G,  
And now lies a note lower.

—:O:—

IN A MUSIC SHOP.—Claribel : "I'd like a copy of 'The Stolen Rope.'" Assistant : "I don't know of any such song." Claribel : "Why, it goes—tum, tum, tummy tum" (hums the air). Assistant : "You mean 'The Lost Chord.'" Claribel : "Oh, yes ; that's it."

—:O:—

"Dunn has good ears for music, hasn't he?" asked one member of the choir of another. "Well," was the reply, "he has good ears, but I didn't know they were for music ; I thought they were to brush the flies off the top of his head with."

—:O:—

Al. Wilson, the German comedian, has a hunting story of the Munchausen type :—"One cold day last winter, I went tiger hunting in New Jersey. After a long search I found one in a tree and was about to shoot when I found I had left my bullet-pouch at home. The tiger was about to spring upon me, and the helplessness of my situation started me perspiring profusely. The sweat on my forehead froze in lumps, and I broke off two or three, rammed them in the gun, and, aiming between the tiger's eyes, fired. The heat of the gun melted the ice bullets, but the aim was so true that the tiger was killed by water on the brain."

—:O:—

A teacher was taking a class in the infant Sunday school-room, and was making her scholars finish each sentence to show that they understood her. "The idol had eyes," the teacher said, "but it couldn't—" "See," cried the children. "It had ears, but it couldn't—" "Hear," was the answer. "It had lips," she said, "but it couldn't—" "Speak," once more replied the children. "It had a nose, but it couldn't—" "Wipe it," shouted the children. And the lesson had to stop a moment for the teacher to recover her composure.

A very interesting pianist, when sitting next to Colonel Ramollot at the dinner-table, asked him, in a winning tone of voice, "Are you fond of music, Colonel?"—"Madame," replied the warrior, "I am not afraid of it."

—:O:—

Some time ago a clergyman asked a neighbour to attend a "penny reading," which was held every fortnight. Now, this gentleman was not fond of music, and did not wish to go, but in order to satisfy the vicar he went to one of the entertainments. The vicar noticed that he was present, and when he next saw him asked him how he enjoyed himself. The man replied, "If I knew you gave so much music for a penny a ha'p'orth would have been enough for me."

—:O:—

"It strikes me that he has a good deal of assurance to call himself a boy pianist. He must be quite 25." "Yes, he is ; but he plays like a boy of nine."

### The I.S.M. Portrait Photograph.

The October and December (1896) numbers of the *Minim*, containing the National Portrait Picture and Key of the Incorporated Society of Musicians in conference is still on sale, and may be had, post free, for Six stamps. Address—The *Minim* Office, Cheltenham.

"Attracted so much attention of late in the musical world."—*Musical Times*, May, 1895.

## "FROM BRAIN TO KEYBOARD."

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"September 27th, 1896.

"Dear Mr. Macdonald Smith,

"... I can now play the whole of the Kreutzer Sonata up to time, whereas before I began working on your system I used to find the first movement too difficult to attempt. . . . I can now learn new music very quickly and my reading is greatly improved.—Sincerely yours.

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**Thomas Morley, Mus. Bac.**

(Born about 1570; died 1604.)

The following interesting dedication is taken from Thomas Morley's *Plain and Easy Introduction to Practical Music*. It was first printed in 1597 by Peter Short, London. The courteous language is quaint, and will, we hope, be interesting to our readers:—

"To the most excellent musician, Maister William Birde, one of the Gentlemen of her Maiesties Chappell.

"There be two, whose benefites to vs can never be requited; God and our parents: the one for that he gave vs a reasonable soule, the other for that of them we have our being.

"To these, the prince, and (as *Cicero* tearmeth him) the God of the *Philosophers*, added our maisters, as those by whose directions the faculties of the reasonable soule be stirred up to enter into contemplation, and searching of more then earthly things: whereby we obtaine a second being, more to be wished and much more durable then that which any man since the worlds creation hath received of his parents: causing vs to live in the mindes of the vertuous, as it were, deified to the posteritie. The consideration of this, hath moved me to publish these labors of mine vnder your name; both to signifie, vnto the world, my thankful mind: and also to notifie vnto your selfe in some sort the entire loue and vnfaigned affection which I beare vnto you.

"And seeing we live in those daies wherein Enuie reigneth; and that it is necessarrie for him who shall put to light any such thing as this is, to choose such a patron, as both with iudgement may correct it, and with authoritie defend him from the rash censures of such as thinke they gaine great prayse in condemning others: Accept (I pray you) of this booke, both that you may exercise your deepe skill, in censuring of what shall be amisse, as also defend what is in it truely spoken, as that which sometime proceeded from your selfe.

"So shall your approbation cause me to thinke the better of it; and your name, set in the forefront thereof be sufficient to abate the furrie of many insulting Momistes, who think nothing true but what they doo themselves. And as those verses were not esteemed *Homers*, which *Artistarchus* had not approoued; so wil I not auouch, for mine, that which by your censure shall be condemned.

"And so I rest,

"In all love and affection to you most addicted

"THOMAS MORLEY.

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### Academical.

LOCAL EXAMINATIONS IN MUSIC.—The advertisement of the Associated Board of the Royal Academy of Music and the Royal College of Music appears in our columns to-day. The Board, of which H.R.H. the Prince of Wales is President, sends two Examiners of acknowledged musical eminence to each Local Centre, and the Examinations are of a class which must tend to raise the standard of teaching, and so make the art of music better understood, appreciated, and loved by students. The work of the Associated Board is spreading rapidly; new Local Centres continue to be added, and an increasing number of schools to take advantage of the Local School Examinations. The Board particularly invites attention to the alterations in Syllabus B.

### London and Provincial Notes.

THE WEST LONDON CONSERVATOIRE OF MUSIC.—An excellent concert was given in Ladbrooke Hall, Dec. 19th, by the pupils. The first part of the programme consisted of Mendelssohn's 13th Psalm and a choice selection of vocal and instrumental numbers. Part II. consisted of an Opera in one act, "The King of the Road," the composition of Mr. Arthur Fox, A.R.A.M. The words are by Miss Jeanie R. Brewer. The characters were ably sustained by Miss Kate Bensted, Miss Gertrude Lawrence, Mr. Ernest Bensted, and Mr. Leo. Wilson. The Opera was a decided success. An excellent orchestra was led by Mr. W. Stroud Wilson. Miss Hilda Wilson is the President of the Conservatoire, and must be congratulated on this important event.

Miss Agnes Stewart Wood gave an excellent concert on Nov. 17th. Part I. opened with a "Trio" by *Bargiel*, played by Miss Carrie Townsend, Miss Agnes Stewart, and Mr. B. Reynolds. Mr. Plunket Green and Miss Florence Christie contributed songs. The important features of the concert consisted of the artistic playing of Miss Agnes S. Wood. Her violin solos were "Romance" (*Vieuxtemps*) and "Mazurka" (*Hubay*). Miss Carrie Townsend was solo pianist.

CHELTEMHAM.—The past month was very active in musical matters. On the 2nd of December Senor Sarasate and Dr. Otto Neitzel gave a violin and piano recital in the Assembly Rooms to a fair audience.—Mr. Carl Armbruster's concert lecture on "Wagner" was well attended by pupils of the Ladies' College on the 8th ult. Miss P. Cramer was the vocalist.—Trinity College, London, Local Examinations in Music, and the Incorporated Society of Musicians held Examinations in the Cheltenham Centre last month. A large number of candidates presented themselves as usual.—The Quartett Society gave the first of their series

of Classical Chamber Concerts for this season—the twentieth in the history of the Society—on Monday, Dec. 16th. The instrumentalists were: first violin, Herr Josef Ludwig; second violin, Mr. E. Hopkinson; viola, Mr. Hobday; 'cello, Mr. Whitehouse; with Miss Isabel Hirschfeld (pianoforte). The three composers selected were Beethoven (Op. 59, No. 2), Rheinberger (Op. 38), and Dvřak (Op. 96), and each movement was received with marked appreciation. Herr Josef Ludwig's manipulation was further tested in two violin solos—Spohr's Adagio in F. Major and Schubert's Tarentella in G Minor. The vocalist was Mrs. Montague Fordham, and her four songs were delightfully rendered in a pure soprano, which was remarkable for flexibility and sustained quality. "Solveig's song" (*Grieg*) and "Meine Liebe ist grün" (*Brahms*) were given in a manner which admirably showed the artist's ease of vocalisation. Miss Isabel Hirschfeld presided at the piano in a most able manner.—The Cheltenham Amateur Operatic and Dramatic Society commenced, on the evening of the 17th, with a performance of Sullivan's "Iolanthe" in the Opera House. It was exceedingly well done by the accomplished body of amateurs, who had been under the musical instruction of Mr. J. A. Matthews for a couple of months. The "coach" was Mr. Bowden Haswell (of London), and Mr. H. F. Crimp (of the Savoy) was conductor during the week. The entire performance gave evident pleasure, and great credit is due to the principals and chorus alike. The "Fairies" and the "Peers" gave excellent renderings of the choruses, so important in the fairy opera. The Misses M. Whishaw, Lucy Hutchinson, Luckham, Marklove, M. Roberts, and Mrs. Hull were effective in their parts as principals, and received many flattering proofs of satisfaction from the audiences each evening. The gentlemen were no less successful, and Mr. H. C. Taylor, Mr. J. Eugene Bentley, Mr. W. T. Gale, Mr. M. G. Heelas, and Mr. P. Walker deserve great praise for their successful representations of the parts undertaken by them. The orchestra was augmented, and consisted entirely of professionals, and it was one of the best we have heard in the Cheltenham Theatre for a long time past.—Organ recitals have been given by Mr. James Capener (late sub-organist of Gloucester Cathedral) in the Congregational Church, and by Mr. E. A. Dicks, F.R.C.O., in St. Luke's Church, to large congregations.—On Dec. 17th the College Chapel was opened. The preachers were the Right Rev. Dr. Plunkett and Dr. James, the late Principal. The musical parts of the services were under the able direction of Dr. A. E. Dyer, the organist of the College, and were in every respect effective.—Carol services have been very general in many places of worship in the town.—Mr. F. G. Dyer, son of Dr. A. E. Dyer, has been elected to an organ

scholarship at Corpus Christi College, Cambridge.—The Colleges and Schools gave excellent breaking-up concerts, and delighted friends of the pupils filled the rooms. There is a marked improvement in the standard of music given on these occasions, and great credit is due to the Principals, teachers, and pupils for the excellence of the vocal and instrumental selections. The last on the list was the annual concert at the College on Saturday, Dec. 19th.—The Opera House has been well patronised during the past month. The popular manager, Mr. Charles Chappell, had his annual benefit on Tuesday, the 22nd. The Opera House was packed. "Sir Richard Whittington and his Cat" are in possession of the Opera House at the present time, and report speaks highly of the pantomime.

[We have been obliged to hold over several interesting happenings until next month.]

### Bristol Musical Notes.

[FROM OUR CORRESPONDENT.]

It is very seldom that musical people here have the opportunity of welcoming such great pianists as Herr Emil Sauer and Mr. Eugen d'Albert within two days of each other, as was the case at the end of November. And for those who are fond of comparisons, the fact that these two players gave three of the same pieces was undoubtedly a great attraction and source of interest.

Under the management of Mr. Ernest Crichton, d'Albert paid us a visit on November 25th, at the Victoria Rooms, and was very warmly received. His recent recital in London proved that he is probably one of the greatest living exponents of Beethoven, and he certainly places his hearers in the position of being able to forget the personality of the player, so completely is it merged in that of the composer. His performance of the Sonata Appassionata was a splendid one, both technically and intellectually, and one could hardly imagine a more artistic rendering.

At the close of an interesting programme, there occurred a scene of genuine enthusiasm, the executant's delicate *arpeggio* playing, his breadth of phrasing, and intellectual interpretation provoking most hearty applause.

Mr. Carl Armbruster visited Clifton on the 2nd, 9th, and 16th of last month, and gave three most interesting and instructive lectures on "Modern Composers of Classical Song," treating of Liszt, Franz, Brahms, Rubinstein, Grieg, Jensen, Berlioz, and Wagner. Miss Pauline Cramer illustrated the lectures by songs, interpreting every item in a most artistic and cultured manner. It is much to be wished that vocalists (both professional and amateur) would take the lecturer's remarks to heart, and study more these lovely treasures in song,

which are so seldom heard, and deserve to be more generally appreciated.

Miss Lock's first Chamber Concert of the present season took place on the 7th, at the Victoria Rooms, and was well attended. A quartett in G, by Gottheimer, was performed for the first time in public, and the composer, who was present, expressed himself pleased with the rendering it received. Mendelssohn's Octett in E flat, and Grieg's Sonata in G, for piano and violin, were also given, Miss Lock and Mr. Carrington being associated in the latter piece, which gave pleasure to the audience, who rewarded the executants with a recall. Miss Marion Evans was the vocalist.

The Carl Rosa Opera Company, at the Princes' Theatre, drew crowded houses during one week, and, besides other operas, three of Wagner's masterpieces were produced.

The Society of Bristol Gleemen gave their annual concert on the 9th, and a new feature was the engagement of Miss Lucille Hill and Mr. Herbert Parsons, who by songs and instrumental pieces gave agreeable variety to a programme of glees and part-songs.

Mr. Crichton having engaged Mr. Horace Kesteven and Miss May Campbell Taylor to give a pianoforte and violoncello recital, these two promising young artistes appeared on the 10th, for the first time, in Clifton. The pianist certainly claims attention, and though the programme was somewhat unrepresentative, the performance of it showed that Mr. Kesteven will no doubt win a distinguished place among instrumentalists, and promised well for his future success. Miss May Taylor, who possesses an unaffected and refined style, played the violoncello with great evenness and care.

The great musical event, however, last month, was the production of "Judas Maccabæus" by the Bristol Choral Society; at the Colston Hall, on the 19th. It has been the custom to give "The Messiah" at this season, but, owing to its performance at the recent Festival, it was thought better to choose another of Handel's works. The solos were entrusted to Mme. Emily Squire, Miss Aldersley, Mr. Harper Kearton, and Mr. Douglas Powell, who all acquitted themselves admirably. The band and choir, numbering 600, under the able *bâton* of their conductor, Mr. George Riseley, were highly efficient. The chorus, ever the chief feature of these concerts, sang with good attack, clearness of enunciation, delicacy of shading, and great spirit. The concert was a decided artistic success.

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